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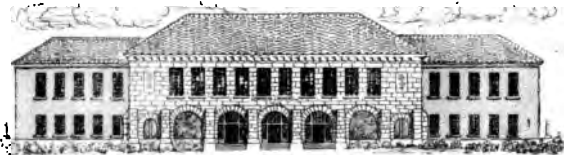
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EXERCISES IN GERMAN SYNTAX AND COMPOSITION

FOR ADVANCED STUDENTS

BY

MARIAN P. WHITNEY, PH.D. (YALE)

Professor of German in Vassar College

AND

LILIAN L. STROEBE, PH.D. (HEIDELBERG)

Instructor in German in Vassar College



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C

INTRODUCTION

A WORD of excuse may seem needed for adding another book on German composition to the large number already in existence. But we feel that the many such books issued during the last few years have all neglected to provide for one large class of students and one real need of language work. There are many excellent books dealing with what the Germans call *Realien*, or the facts and words of every-day life, but there are very few which give an advanced student the vocabulary necessary for the study of literature and literary criticism; there are various books for giving practice in the elementary rules and forms of German, there are practically none which deal systematically with more advanced German syntax. Now composition work based on *Realien* finds its proper place in the work of the first and second years, when the main object of instruction is to familiarize the pupil with the simple vocabulary of every-day conversation and the elementary forms of the language, but as soon as the study of the literature is begun, a different and wider vocabulary is needed. As all students of German, except in purely business courses, look forward to some study of the literature as one of the chief reasons for learning the language, there should be room for a book especially adapted to their needs.

The most valuable feature of this book is probably the series of exercises on German syntax which form the first part. These exercises are the result of an unsuccessful effort to find something to meet the needs of the authors' own classes at Vassar College. After the elementary study of the grammar, and of the simple exercises which accompany it, has been followed by some translation of simple English into German, and perhaps by some practice in *freie Reproduktion*, the student needs a thorough review of the principles of grammar and syntax and an opportunity for acquiring proficiency in more difficult constructions. Most of the larger grammars are provided with exercises intended to afford such opportunity, but these exercises consist generally of disconnected sentences, each illustrating one rule or construction, but without any effort to connect these sentences into a whole, or to build up vocabulary systematically — an aim of which the teacher of languages should never lose sight. Being unable to find what we wanted for such work with our own classes, we wrote this series of exercises, which have borne the test of two years' use in the class-room, and have proved to be thoroughly satisfactory. Each group of rules is taken up separately, and for each a specially prepared German model text is given, which illustrates the rules to be studied. On this text the English exercise is based. Each part of the exercise, German and English, forms in itself a consecutive whole, treating a subject of interest and value to the student. In each exercise the vocabulary is carefully planned to introduce new and valuable

words and expressions, while fixing in the memory, by frequent repetition, those which have been given in the preceding lessons.

A student having worked through these exercises carefully should find himself prepared to meet any grammatical difficulty which may arise in writing German, and, at the same time, should be master of a vocabulary which will put him in a position to read, write or talk on literary subjects.

The exercises may be used in connection with any grammar. References have been given to several of those most commonly used in our schools and colleges; teachers may easily supply others, if needed.

The second part consists of selections for translations from English into German, which are graded in difficulty. The subject-matter is also for the most part literary, and gives opportunity to use and enlarge the vocabulary already acquired. In some of the passages selected an occasional word or phrase has been altered (with the permission of the author), for the purpose of facilitating translation into German.

The abstracts of ballads, plays, etc., may serve as models for other such abstracts to be written directly in German by the student from the poems or plays he is reading.

The third part contains suggestions for simple themes or papers in German based on such dramas and poems as are usually read in our schools and colleges. The first series consists of questions which may be answered in short themes of two or three pages; the second series gives suggestions for longer essays.

Many teachers feel that, after the difficulties of the syntax are mastered and a fair vocabulary is acquired, the student should be ready to write in German on any subject connected with his work, and should not continue to translate from one language into the other. Such teachers are advised to omit the second part, or to use only the first few selections as models for the student's own work before taking up the third part.

There are few notes, but the vocabularies are full and give all the information needed to make it possible for the student to translate the selections into really good German. We have tried to remove one of the greatest stumbling-blocks in the way of such translation by indicating in the English-German vocabulary the proper preposition to be used after each noun, adjective or verb. The tables of declensions, of prepositions, and of Old (or Strong) and irregular verbs at the end of the book will be found useful for reference.

M. P. W.

JULY, 1909.

CONTENTS

PART FIRST

EXERCISES IN GERMAN SYNTAX

	PAGE
I. THE ARTICLE	
Goethes Italienische Reise	3
II. THE GENITIVE	
Goethe in Frankfurt	5
III. THE DATIVE	
Schiller und Karl Eugen	8
IV. THE ACCUSATIVE	
Wallenstein und Max	10
V. PROPER NAMES AND NUMERALS	
Berlin	13
VI. ADJECTIVES	
Schiller	16
VII. PERSONAL AND POSSESSIVE PRONOUNS	
Goethes Mutter	18
VIII. DEMONSTRATIVE AND RELATIVE PRONOUNS	
Goethe und Schiller	21
IX. INDEFINITE PRONOUNS	
Sesenheim	23
X. PREPOSITIONS	
Goethe in Weimar	26
XI. REFLECTIVE, IMPERSONAL AND COMPOUND VERBS	
Maria Stuart	28
XII. MODAL AUXILIARIES	
Egmont	31
XIII. PASSIVE VOICE	
Shakespeare	33
XIV. THE SUBJUNCTIVE MODE	
Minna von Barnhelm	36
XV. THE INFINITIVE	
Iphigenie	38
XVI. THE PARTICIPLE	
Die Kaiserkrönung	41
XVII. STEM-GROUP "ZIEHEN"	
Die Kreuzzüge	43
REVIEWS BASED ON EXERCISES I-VIII	46

	PAGE
REVIEWS BASED ON EXERCISES VI-XV	48
REVIEWS BASED ON EXERCISES I-XV	50

PART SECOND

SELECTIONS FOR TRANSLATION FROM ENGLISH
INTO GERMAN. GRADED IN DIFFICULTY

I. MINNA VON BARNHELM	55
II. THE CRANES OF IBYCUS	56
III. THE HOSTAGE	58
IV. TELL	60
V. SCHILLER'S YOUTH	62
VI. THE DRAMATIC STRUCTURE OF "EMILIA GALOTTI"	Max Poll . . . 64
VII. RECEPTION OF GOETHE'S DRAMA "IPHIGENIE"	Max Winkler . . 68
VIII. THE GENESIS OF GOETHE'S "IPHIGENIE"	Max Winkler . . 70
IX. FREDERICK THE GREAT AND LESSING	A. B. Nichols . . 73
X. "MARIA STUART"	Edward S. Joynes 74
XI. SCHILLER'S DRAMA "DIE JUNGFRAU" IN ITS RELA- TION TO HISTORY	A. B. Nichols . . 76
XII. CHARLOTTE VON STEIN	Calvin Thomas . 78
XIII. THE COMPOSITION OF THE DRAMA "GOETZ VON BER- LICHINGEN"	Frank Goodrich . 79
XIV. "MINNA VON BARNHELM" AS A COMEDY	A. B. Nichols . . 81
XV. GOETHE'S "DICHTUNG UND WAHRHEIT"	H. C. G. von Jage- mann 82
XVI. STRUCTURE OF THE NOVEL	Bliss Perry . . . 85
XVII. SUDERMANN	Edward Everett Hale 88
XVIII. THE VALUE OF THE DRAMA	Henry Arthur Jones 90

PART THIRD

SUGGESTIONS FOR THEMES BASED ON CLASSICAL
GERMAN TEXTS

	PAGE
FIRST SERIES: SHORTER THEMES	95
SECOND SERIES: LONGER THEMES	98
VOCABULARIES	103
TABLE OF DECLENSIONAL ENDINGS	187
LIST OF PREPOSITIONS	188
LIST OF OLD (OR STRONG) AND IRREGULAR VERBS . . .	189

PART FIRST

EXERCISES IN GERMAN SYNTAX

(Students should study the German text of each exercise carefully before beginning to translate the English into German, and should use, as far as possible, the words and expressions contained in the same.)

I

THE ARTICLE

BIERWIRTH, Elements of German, §§ 461-465

JOYNES-MEISSNER, German Grammar, §§ 416-421

THOMAS, Practical German Grammar, §§ 223-232

WHITNEY, German Grammar, §§ 66-67

Goethes Italienische Reise

Schon als Student hatte Goethe mit besonderer Sehnsucht nach Süden geblickt, aber sein Wunsch, eine Reise nach Italien zu machen, ging erst in späteren Jahren in Erfüllung. Auch sein Vater liebte in seiner Jugend das Reisen, er war
5 in Italien, Frankreich und Holland gewesen, und auf seine Anregung hatte der junge Goethe schon früh angefangen, sich mit dem Studium der italienischen Sprache zu beschäftigen. Wir wissen aus seiner Selbstbiographie, daß sein Vater ihn nicht zur Schule schickte, sondern ihn meistens
10 selbst unterrichtete, und wir dürfen annehmen, daß er für seinen strengen Lehrer mehrere Male die Woche italienische Aufsätze und Übungen schreiben mußte.

Aber erst als gereifter Mann sah er das Land seiner Sehnsucht. Im Sommer des Jahres 1785 verließ er Weimar,
15 ging nach Karlsbad und von dort im Postwagen durch die Schweiz über den Brenner und in den ersten Tagen des Septembers langte er in dem sonnenbeschienenen Lande Italien an. Als Deutscher von Ruf wurde er überall gut

aufgenommen. Er blieb den ganzen Winter in Rom, ging dann nach Neapel, wo er den Vesuv bestieg, und fuhr hinüber nach der Insel Sicilien. Goethe hatte immer ein besonderes Interesse für die Kunst gehabt und während seines italienischen Aufenthalts beschäftigte er sich hauptsächlich mit den Denkmälern des Altertums. Aber obgleich ein begeisterter Verehrer der Kunst, war sein Gemüt doch gerade so empfänglich für die Schönheiten der Natur und er verdankt dieser Reise die reichste dichterische Anregung. 5

That Goethe even as a child had a special interest in Italy he owed to his father, who as a young man had made a journey to that beautiful country. Traveling was not then so easy as it is now, but as a rich man he could indulge his wish to see something of the world. In November, 1739, he went through Austria to Italy and visited Rome and Naples. He took no special interest in natural scenery, and we may assume that in Naples he admired the works of Italian art and the monuments of antiquity more than Vesuvius and the beautiful surroundings of the city. He did not stay in Switzerland at all, but went back by way of Paris to Frankfort. The many beautiful pictures which he brought back with him from this journey and which adorned his home in Frankfort made the deepest impression on the receptive mind of young Goethe. He also studied Italian, which he learned not in school, but from his father. The latter instructed his children himself and, as he had always had a special interest in the Italian language, he gave them Italian lessons several times a week. 10 15 20 25 30

When at last his desire of seeing Italy was fulfilled, Goethe owed not only to his reputation as a poet, but also to his knowledge of Italian, the fact that he was everywhere well received and everywhere found good
5 friends. After a winter spent in Rome he went on towards the south, spent March and April at Naples, where the natural scenery made the deepest impression on him; while in Rome he had devoted himself especially to the study of the monuments of antiquity. He
10 took a special interest in Vesuvius, which he climbed three times during his stay in Naples. When he returned to Rome in the beginning of June he intended to spend only a couple of days there, but he stayed all summer and then again all winter, and not until April,
15 1788, did he leave the city to which he as a poet and an artist owed so much.

II

THE GENITIVE

BIERWIRTH, Elements of German, §§ 473-484

JOYNES-MEISSNER, German Grammar, §§ 430-435

THOMAS, Practical German Grammar, §§ 245-256

WHITNEY, German Grammar, §§ 215-220

Goethe in Frankfurt

Goethe wurde den 28. August 1749 zu Frankfurt am Main geboren. Der Fremde, welcher heute die Stadt Frankfurt betritt, ist vor allem der Tatsache eingedenk, daß hier die

Geburtsstätte des größten deutschen Dichters ist. Aber nicht nur darauf beruht Frankfurts Ruhm, vielmehr durfte sich die Stadt von alters her ihres Reichthums und ihrer politischen Bedeutung rühmen. Dort hat Goethe Kinderjahre reinsten Glückes zugebracht, deren er sich später immer mit 5 Freuden erinnerte. Er war guter Abkunft, der Herr Rat Goethe, von Beruf ein Rechtsgelehrter, war sich seiner Pflicht als Vater bewußt und konnte ihm glücklicherweise frei von den Sorgen des täglichen Lebens eine gute Erziehung geben. Sein Haus war voll der besten Kunstschätze, die beste Ge- 10 sellschaft verkehrte da und mancher der Gäste würdigte den schönen Knaben eines freundlichen Wortes. Besonders aber nahm sich die Mutter Wolfgangs mit liebevollem Herzen an und erkannte früh seine dichterische Begabung. Ihrem Ver- ständnis und ihrem sonnigen Humor verdankt er besonders 15 die glücklichen Heimatjahre, deren ein Kind so sehr bedarf. Sein späteres Leben hat ihm keineswegs Mühen und Sorgen erspart, aber nichts konnte ihn der Erinnerung an eine glückliche Jugend berauben.

The little town of Marbach in Württemberg can 20 boast neither wealth nor political importance, the foreigners who travel in Germany seldom deem it worthy of a visit, and yet it is the birthplace of one of the greatest German poets, for there Schiller was born on November 10, 1759. His parents were of 25 humble birth, and poverty prevented their giving their gifted son the education which he as a poet so much needed. No one, however, could rob the boy of the pleasures of childhood, and as a man he always looked

back with enjoyment to the stories which his mother had told him and to the poems which she had read to him. Perhaps she was aware of the genius of her son, at least he owed to her that early familiarity with the
5 works of the greatest poets and with the Bible which every poet needs. A young poet does not need riches, but he needs friends who take an interest in him, he needs acquaintance with the best society and familiarity with the greatest works of art. In his early youth
10 Schiller found hardly any one who took an interest in him, no one who deemed the young poet worthy of encouragement and help. The fame of Karl Eugen, at that time Duke of Württemberg, depends chiefly on the fact that he gave Schiller a place in his new
15 school or university at Stuttgart, but he could hardly boast of the share which he had in the education of the poet, for he was quite unaware of his genius and never deemed him worthy of his friendship or favor. Schiller never looked back with pleasure to the time which he
20 spent at the "Karlsschule," and was of the opinion that Karl Eugen had robbed him of the best years of his life. But we cannot accuse the Duke of cruelty or ill-will; he had no feeling for literature and was not conscious of his duties as the patron of a poet.

III

THE DATIVE

BIERWIRTH, *Elements of German*, §§ 485-490

JOYNES-MEISSNER, *German Grammar*, §§ 436-440

THOMAS, *Practical German Grammar*, §§ 256-262

WHITNEY, *German Grammar*, §§ 221-225

Schiller und Karl Eugen

Schiller hatte nicht wie Goethe das Glück einen Landesfürsten zu finden, der ihm Zeit seines Lebens ein treuer Freund und Gönner war. Karl Eugen, der Herzog von Württemberg, war dem jungen Schiller nicht günstig gesinnt und während seiner Jugendjahre litt er schwer unter der Tyrannei dieses Fürsten, der von seinen Untertanen verlangte, daß sie seinem launischen Willen unbedingt gehorchten. Auf seinen Befehl mußte Schiller in die Karlsruhschule eintreten, wo ihm das streng geregelte Leben sehr wenig zusagte. Es hatte dem Herzog sehr geschadet, daß er stets von Höflingen umgeben war, die ihm huldigten und schmeichelten, und es gereicht ihm nicht zur Ehre, daß das Land ihm wegen seiner Willkür und Verschwendungssucht fluchte. Auch mangelte es dem Herzog an Verstandnis für die Jugend und es mißfiel ihm ungemain, daß einer seiner Untertanen Dramen schrieb, die statt dem Interesse des Fürsten zu dienen, durch ihre aufrührerische Gefinnung die Gemüter aufregten. Es lag dem jungen Dichter viel daran, der ersten Aufführung seiner „Räuber“ in Mannheim beizuwohnen, aber als er um Urlaub bat, wurde er ihm verweigert. Trotz dieser Weigerung gelang es ihm, zu entkommen und sein Ziel zu erreichen. Aber nach

seiner Rückkehr wurde er mit Arrest bestraft und der Herzog befahl ihm, nicht mehr zu schreiben. Er stellte ihm erneute Strafe in Aussicht, falls er diesem Befehl nicht gehorchen werde, und eine Zeit lang schien es, als ob dem jungen
5 Dichter von dem Zorn des Herzogs ernstlich Gefahr drohte.

It is not easy for us to decide whether Charles Eugene, who was Duke of Württemberg during Schiller's youth, most helped or injured the young poet. Schiller's father had long served the Duke faithfully and was
10 accustomed to obey him without question, and when Charles Eugene ordered him to send his son to the school or university which he had just founded in Stuttgart he did not think of opposing his will. This by no means pleased young Schiller himself, for he wanted to
15 study theology and become a clergyman; as, however, this branch was not taught in the Karlsschule, he had to study medicine and become a doctor, which did not suit him at all. The Duke was at first favorably inclined toward the young man, but as soon as the latter
20 had written his first play, "The Robbers," the Duke showed that he had no appreciation of that kind of literature. He thought that this work would injure his interests and those of the state, its revolutionary spirit displeased him greatly, for it seemed to him that
25 it endangered the arbitrary power of the small princes. He expected his young protégé not only to obey his will in all things, but also to pay homage to him and to flatter him. Instead of allowing the young poet to be present at the first production of his play, he ordered
30 him not to leave Stuttgart, and threatened him with

punishment and disgrace if he ever again wrote a play. Schiller could not obey this arbitrary order; Charles Eugene only succeeded in driving him out of the country. It would have done more credit to the Prince if he had been a faithful friend to the greatest 5 of his subjects instead of threatening and persecuting him as soon as he ceased to obey him absolutely. But it would perhaps have injured the poet if he had always owed everything to the capricious will of his princely patron. The years after his flight from Stutt- 10 gart, when he lacked money and friends and when he learned to know the cares of life, did not injure him as a poet. If he had lived at court, surrounded by courtiers who flattered him because the ruler of the land favored him, he would never have written the 15 great works which aroused the minds of all the young men of Germany against the tyranny and arbitrariness of their rulers.

IV

THE ACCUSATIVE

BIERWIRTH, *Elements of German*, §§ 492-496

JOYNES-MEISSNER, *German Grammar*, §§ 441-447

THOMAS, *Practical German Grammar*, §§ 263-269

WHITNEY, *German Grammar*, §§ 226-230

Wallenstein und Mar

Trotzdem der Kaiser Wallenstein als Verräter erklärt und Octavio im geheimen zum Führer des Heeres ernannt hatte, 20 schien es Mar kaum möglich, die Wahrheit zu glauben, denn

er hatte den Feldherrn stets für einen treuen Untertanen und Freund des Kaisers gehalten. Noch hoffte Max, daß Wallenstein seinen Rat befolgen und sich vom Kriegsschauplatz zurückziehen werde, ehe er öffentlich als Verräter entlarvt würde.

5 Vergebens hatte Wallenstein versucht, den jungen Offizier seine Weisheit zu lehren und ihn zu seiner Ansicht zu befehlen, daß niemand sich im Leben schuldlos erhalten könne, vergebens hatte er ihn daran erinnert, wie er ihn zu seinem liebsten Freunde gemacht, wie er, als Max nur wenige Jahre alt

10 gewesen war, schon jeden Tag für ihn gesorgt, und wie Max auch selbst gehofft hatte, eines Tages durch verwandtschaftliche Bande noch fester an ihn geknüpft zu werden. Max war es gewohnt gewesen, Wallensteins Worten unbedingt zu gehorchen, aber doch konnte er sich, trotz seiner Liebe zu Thella,

15 nicht entschließen, seiner Pflicht untreu zu werden. Wallenstein nannte ihn deshalb einen Undankbaren und wollte nicht im Frieden von ihm scheiden. So dünkte es den unglücklichen Jüngling besser, statt seine Truppen den kürzesten Weg dem Kaiser zuzuführen, die ihm an Zahl weit überlegenen

20 Schweden anzugreifen und so, das Schwert in der Hand, einen edlen Tod auf dem Schlachtfeld zu sterben.

Wallenstein was accustomed to regard the two Piccolominis as his best friends, and when he at last decided to declare himself publicly an enemy of the

25 Emperor and to attack his army, he intended to appoint Max leader of a part of his troops. He had made this young man his dearest friend, he had taught him all he knew of the art of war, he had perhaps hoped some day to make him his son by a marriage

with his daughter Thekla, and he could not now believe that he would desert him. In vain did Max attempt to dissuade him from his purpose, in vain did he call him his second father and implore him to withdraw with him from the seat of war, in vain did he remind him that the Emperor had been his friend many years, that he had made him the leader of his armies and that it would be ungrateful to desert him now. It was too late; Wallenstein could not follow Max's advice, for if he had now withdrawn from the alliance with the Swedes they would have publicly unmasked him as a traitor. He owed it to them to carry out his plans, and he was tired of serving a master who had already been unfaithful to him, fearing, as he did (construe: as he feared), every day that he would deprive him of the command of the army. It seemed to the great general better to die a heroic death on the field of battle as the leader of his armies, than to live a few years longer in peace and obscurity. With despair in his heart, Max went to Thekla, who he had hoped some day to call his wife, and made her the judge of what he should do. She bade him take the path of duty, and lead his troops back to the Emperor. But instead of doing that he took the shortest way to the Swedish camp and found that very day on the battle-field the death he sought for. Before we call Max a traitor, because he led his troops with him to death, we must consider that the soldiers had themselves chosen him as their leader, and that it was Wallenstein and not the Emperor who had made him a general. He was accustomed to call the former his second father

and to obey him implicitly, and yet he considered it his duty to be faithful to the latter. Under these circumstances it seemed to him impossible to live a day longer.

V

PROPER NAMES AND NUMERALS

- BIERWIRTH, Elements of German, §§ 87-101, 266-282, 468
 JOYNES-MEISSNER, German Grammar, §§ 109-121, 300-313,
 426-428
 THOMAS, Practical German Grammar, §§ 115-119, 284-285,
 297-299
 WHITNEY, German Grammar, §§ 102-108, 196-209

Berlin

- 5 Schon seit dem Ende des fünfzehnten Jahrhunderts sind
 die Schicksale von Berlin aufs engste mit denen der Hohen-
 zollern verknüpft. Der Brennpunkt des Berliner Lebens
 und Treibens ist „Unter den Linden,“ eine etwa 150 bis
 200 Fuß breite, mit einer vierfachen Reihe von Linden und
 10 Kastanien bepflanzte Straße. Dort steht der Palast des ver-
 storbenen Kaiser(s) Wilhelm des Ersten und andere wich-
 tige Gebäude, auch das Schloß Wilhelms des Zweiten, des
 jetzigen Kaisers, ist nicht weit entfernt. Dem Fremden, der
 Berlin zum ersten Mal betritt, fällt zweierlei besonders auf,
 15 erstens die große Anzahl der Denkmäler und zweitens die
 vielen Uniformen, welche das Straßenbild beleben. Das
 deutsche Heer ist im Frieden über eine halbe Million Mann
 stark, durchschnittlich ein Prozent der Gesamtbevölkerung
 steht unter Waffen. Was die Denkmäler betrifft, wird

Berlin in der Anzahl derselben wohl von keiner Stadt Europas übertroffen. Manche derselben sind durch ihre Schönheit berühmt, so zum Beispiel dasjenige Friedrichs des Großen von Rauch. Auch Fürst Bismarcks Andenken ist in Berlin durch ein Denkmal geehrt worden, doch das weitaus 5 schönste Denkmal des Fürsten Bismarck ist am ersten April 1906 zur Erinnerung an seine Verdienste für das Vaterland in der freien Reichsstadt Hamburg enthüllt worden.

The importance which Berlin has attained during the last four decades is most closely connected with 10 the foundation of the new German Empire, for the crowning of William the First, King of Prussia, as Emperor of Germany made the former capital of Prussia the capital of the whole Empire. Since 1871 the population of the city has more than doubled, 15 and it now consists of more than two million (souls). A stranger visiting Berlin after an absence of several years is especially struck by the many new buildings and the almost innumerable monuments which adorn its many streets and parks. King Frederick the 20 Great's monument, which stands in the very center of the life and activity of Berlin, just opposite the palace of the late Emperor William the First, is no longer as formerly considered the most imposing monument of the town. The largest and newest monument in 25 Berlin was unveiled on the 22d of March, 1897, in memory of the one hundredth birthday of the late Emperor William the First. Prince Bismarck's monument and that of the Emperor Frederick, the father

of the present Emperor, are not far distant, and whoever enters for the first time the so-called Siegesallee, an avenue about one mile long and 250 feet broad, with a row of statues and monuments on either side, 5 must feel that there can hardly be any Prussian distinguished in war or peace, whose memory has not been honored there. A person standing "Unter den Linden," the real heart of Berlin life, is especially struck by the many officers and soldiers whose uni- 10 forms enliven the scene, but when we consider that the German army even in peace consists of more than half a million men, that on an average every German spends two years of his life under arms, and that Berlin, as capital of the Empire, has a garrison of not less 15 than 20,000 men, we shall no longer wonder at their number. As far as wealth and size are concerned, Berlin is not surpassed by any city of the Empire, yet it cannot be called a really beautiful town; first, because it lacks beautiful natural surroundings, and 20 secondly, because, as a comparatively new city, it has none of those picturesque mediæval buildings which lend such charm to most German towns.

VI

ADJECTIVES

BIERWIRTH, Elements of German, §§ 206-265

JOYNES-MEISSNER, German Grammar, §§ 448-451

THOMAS, Practical German Grammar, §§ 286-296

WHITNEY, German Grammar, §§ 114-148

Schiller

Während der im Leben gereifte Mann vielleicht eher nach Goethes lebensfroher, wahrheitsvoller Dichtung greift, steht als Liebling der Jugend Schiller als allererster in der Reihe. Sein Streben nach dem Guten, Wahren und Schönen, der Ausdruck hoher sittlicher Güte, der durch seine Werke zieht, und vor allem „der Güter höchstes,“ seine jugendliche Be- 5 geisterung, haben ihn zum Liebling aller derer gemacht, die selbst jung an Jahren, stolz auf ihren Wert, reich an Hoffnung und begierig nach großen Taten ins Leben hinaus stürmen. Schiller ist am größten als Dramatiker, doch hat 10 er Gutes in fast jeder Dichtungsart geleistet. Jedes seiner Werke wurde von dem Publikum aufs beste empfangen; die Alten und die Jungen, die Ernsten und die Heiteren fanden darin Gefühle, welche ihre eigenen Herzen bewegten. Diese 15 allgemeine Wertschätzung des Dichters hat Goethe am schönsten in seinem „Epilog zu Schillers Glocke“ ausgesprochen. Schillers Ruhm ist nicht nur über ganz Deutschland, sondern über die ganze Welt verbreitet und schon zu seinen Lebzeiten hat man nicht nur in dem engen Rahmen der Weimarer Gesellschaft jedem seiner Werke mit dem größten Interesse 20 entgegen gesehen.

The Germans may well be proud of their literature; their poets have distinguished themselves in every field, but no one denies that among them all Goethe and Schiller are the greatest. In that which they
5 have written we find the highest that German literature has as yet produced: whoever takes up any work either of the older or the younger poet will find in it the expression of feelings which move his heart and which awaken his enthusiasm for that which is good,
10 true and beautiful. Neither thought in his lifetime of claiming the first place for himself, but each was proud of the fame and success of his friend. Although Schiller was younger in years and poorer in this world's goods than Goethe, the latter considered him worthy
15 of his highest respect and his warmest friendship, and what Schiller wrote during his Weimar years was the best that he produced. But not only did Goethe most strongly influence the life and the work of the younger poet; through his youthful enthusiasm for all that
20 was good and noble Schiller aroused anew in his older and more mature friend the interest for poetry and for the drama. We owe it to him that Goethe began once more to work on his drama, "Faust," which is universally considered the greatest thing he has produced.
25 Goethe had already done good work in almost every department of literature — though he was perhaps greatest as a lyric poet — his name was famous far beyond the narrow limits of the court at Weimar. Germany gave a cordial reception to all that he wrote,
30 and he was not unknown to the educated men of other countries. But the publication of "Faust" made him

at once one of the greatest of the world's poets; it was read by young and old, by the educated and the uneducated, and from this time on his fame filled not only all Europe, but the whole world. Every one was eager for the next thing he would write and looked forward with the greatest interest to the promised continuation of this great play. Goethe himself expressed most beautifully what he owed to Schiller, when he said that in him he had lost his youth for the second time.

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VII

PERSONAL AND POSSESSIVE PRONOUNS

BIERWIRTH, *Elements of German*, §§ 102-112, 133-147

JOYNES-MEISSNER, *German Grammar*, §§ 452-455

THOMAS, *Practical German Grammar*, §§ 300-308

WHITNEY, *German Grammar*, §§ 149-162

Goethes Mutter

Unter den Frauen, die eine Rolle in Goethes Leben gespielt haben, müssen wir an erster Stelle seine Mutter nennen. Sie war das Gegenteil seines ernstesten Vaters; ihre Natur war sehr heiter, die seinige war es nicht und sie war es, die durch ihr sonniges Gemüt den glücklichsten Einfluß auf ihre Kinder hatte. Ursprünglich waren es ihrer sechs, aber vier davon starben in frühester Kindheit, so blieben nur Wolfgang und seine Schwester Cornelia übrig. Die Mutter war mit ihnen jung und wurde es nicht müde, ihnen Märchen und Geschichten zu erzählen. Ihr fröhlicher Humor, der seinesgleichen

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suchte, hatte ihr überall Freunde gemacht; ihretwegen hielt sich mancher berühmte Mann in Frankfurt auf, um sie kennen zu lernen und später machte es ihr besondere Freude, ihren Sohn und dessen vornehme Freunde bei sich zu sehen.

5 Sie war es zufrieden, überall als „Frau Aja“ bekannt zu sein und überließ es gern ihrem Gatten, dessen Natur der ihrigen wenig glich, mit strafendem Ernst in die Erziehung der Kinder einzugreifen. Goethe hat sein ganzes Leben lang ihrer mit Verehrung und Liebe gedacht und sie ihrerseits war sehr stolz

10 auf den Sohn, von dessen Ruhm ganz Deutschland widerhallte.

Schiller owes much to the men who helped him and stood by him in the difficult moments of his life. There were many of them, for his noble nature and

15 the almost unparalleled popularity of his works made friends for him everywhere, and many a distinguished man took pleasure in helping him. But among them all it was Goethe who had the happiest influence on him, and with Goethe and his friends he spent the best

20 years of his life. Goethe's life had been very different from his and it seemed as if the older poet could hardly understand a nature which was, to a certain extent, the opposite of his own. Goethe was from his earliest childhood a spoiled child of fortune, Schiller was not;

25 Goethe was now rich and independent, Schiller was not. Schiller had long known the works of Goethe and had thought of him with admiration and respect, but Goethe for his part had not admired the early plays of Schiller and did not care to know him better.

Not until 1796 did they really get to know one another, but from this time on Goethe played a most important part in Schiller's life. At first he often stopped in Jena to see him, but soon he was not satisfied with visiting him there, but wished to have him with him 5 in Weimar. For his sake Schiller moved to that town, and gladly left to him the task of finding a place for him, which should make it possible for him and his family to live there. Goethe's house was very near his, and the two poets were never tired of talking over 10 their work together. Even the greatest critics do not know which of the Xeniens are his and which are Schiller's, for each wrote some of them and some they composed together. The friendship of the two great poets was a blessing, not only for themselves, but for 15 German literature. The little town of Weimar is very proud of their fame. It is they who have made it one of the most famous places in Germany, and for their sake hundreds of travelers stop there every year, for there is no German who does not think of them with 20 love and reverence.

VIII

DEMONSTRATIVE AND RELATIVE PRONOUNS

BIERWIRTH, Elements of German, §§ 148-155, 166-180

JOYNES-MEISSNER, German Grammar, §§ 456-460

THOMAS, Practical German Grammar, §§ 309-311, 314-316

WHITNEY, German Grammar, §§ 163-166, 177-183

Goethe und Schiller

- „Wer ist größer, Goethe oder Schiller,“ das ist eine Frage, worüber auch noch heute manchmal gestritten wird. Doch wer die beiden Dichter und deren Werke genauer kennt, wird verstehen, daß gerade diese Frage nicht zu entscheiden ist.
- 5 Die Naturen der beiden Dichter waren grundverschieden, weshalb auch ihre Werke kaum miteinander verglichen werden können. Der Erstere, Goethe, zeichnete das, was er mit eigenen Augen gesehen, was er selbst erlebt und erlitten hatte. Er war ein Realist im besten Sinne des Wortes und wird
- 10 stets die Freude derer sein, welche wie er fest auf dieser Erde stehen. Der Letztere, Schiller, dagegen lebt mehr in der Welt der Gedanken. Worüber er gedacht, wonach er gestrebt, wovon er begeistert war, gab ihm den Stoff zu seinen Dichtungen und so wird er auch mehr von den Idealisten gelesen.
- 15 Das Beste, was die Beiden geleistet haben, ist von keinem Dichter übertroffen worden. Jeder Deutsche, welcher Verständnis und Freude an der Dichtkunst hat, kann verstehen, was Goethe erlebt und Schiller erstrebt hatte, und so werden die beiden Dichter wohl immer den Ehrenplatz einnehmen,
- 20 dessen die Nation sie jetzt für würdig erachtet.

Which is the greater, Schiller or Goethe? This is a question which has always been the joy of those who are looking for something which can be endlessly discussed and never settled. But those who love poetry in the best sense of the word will appreciate and enjoy both these great poets and their works, without wishing to compare them with one another. He who stands in the midst of life, who is trying to understand what is going on in the world, will like best to read the works of the great realists, for in their pages he finds pictured what he and those about him are experiencing and suffering, what they are striving after and thinking about, and they reveal to him the deeper meaning of what he can daily see with his own eyes, but which without their help he could never understand. He who does not know the best realists and their works, especially Goethe's, will never know what poetry (poetic value) lies hidden in the things of this world. But who does not have times when he seeks refuge from the world of action in the world of thought, when he seeks something which will free him from the thoughts and cares of daily life? At such moments he turns to those who have given form to the great ideals of humanity, who show us, not what we ourselves have seen and known, but what we long for and strive after, what we dream of, but can hardly hope to realize on this earth; and he feels that the great idealists and their works have never been surpassed, that he finds in them the best that poetry can produce. If the works of the realists and those of the idealists were essentially different, it would be easier

to decide this old question which has given rise to so much discussion, but he who studies most closely the greatest poets and their works knows that in every one there is something of the realist and something
 5 of the idealist. Both find in human life the material for their creations, and each seeks only to give expression in his own way to that which lives in the heart of every human being.

IX

INDEFINITE PRONOUNS

BIERWIRTH, Elements of German, §§ 181-205

JOYNES-MEISSNER, German Grammar, §§ 244, 245, 460

THOMAS, Practical German Grammar, §§ 317-322

WHITNEY, German Grammar, §§ 184-195

Sesenheim

Goethe hat vieles, was er erlebte, niedergeschrieben und
 10 man kann kaum etwas Anmutigeres lesen als die Schilderung der Sesenheim-Episode. Viel Gutes erzählt er da von dem Brion'schen Hause, wo er manches Mal zu Besuch gewesen und wo er von den Töchtern sowohl als auch von deren Eltern stets freundlich aufgenommen worden war.
 15 Besonders hübsch beschreibt er seinen ersten Besuch. Mit seinem Freunde ritt er hinaus, er selbst zum Scherz sehr ärmlich gekleidet. Friederike, die eine der Schwestern, machte einen tiefen Eindruck auf ihn und da er sich am nächsten Morgen seiner schlechten Kleider schämte, machte er sich in
 20 aller Frühe auf den Rückweg. Unterwegs kam ihm der

Gedanke, in dem Anzug irgend eines Bauernburschen zu dem Pfarrhause zurückzukehren. Mit wenig Mühe gelang es ihm, Bauernkleider zu bekommen und in ein paar Minuten hatte er sich in einen stattlichen Bauernburschen verwandelt. Mit einigem Bangen, aber doch auch mit etwas Vergnügen, sah 5 er dem Zusammentreffen entgegen und natürlich lachte alles herzlich, als man ihn erkannte.

Wohl muß einem die Tatsache befremden, daß Goethe nach einiger Zeit Friederike ohne jedem sichtbaren Grund verließ, aber wir haben allen Grund anzunehmen, daß er mit sicherem 10 inneren Gefühl das tun mußte, was für seine spätere Entwicklung am förderlichsten war.

There are few distinguished men of whose life we know so much as we do of Goethe's, for in his autobiography he describes almost everything which 15 strongly influenced his life and character. So we hear a great deal of the young girls whom he knew as a young man, and among them all there is hardly a more charming figure than Frederika Brion, the daughter of the good pastor of Sesenheim. Frederika 20 was hardly more than a child and had all the beauty and freshness of youth; even the old German costume which she and her sister still wore lent her in Goethe's eyes a special charm. After he had ridden out to Sesenheim a few times with a friend who was an old 25 acquaintance of the Brion family, he went there many times alone and he was always most cordially received by the pastor as well as by his daughters. He had also the opportunity of seeing the two girls in Strasburg,

where they spent some time with a relation. They had looked forward with much pleasure but perhaps with some anxiety to this first visit in the city, for they had hoped to see much that was beautiful and interesting there. But the visit gave them in reality very little pleasure; the sister was ashamed of her clothes, for in the town no one wore the old costume. She wanted to borrow a dress from some relation or other, and only with great difficulty did Frederika succeed in persuading her that every one would laugh at her if she suddenly changed into a city girl. After they had returned to the parsonage, Goethe continued for some time to visit Frederika almost every week, and she had every reason to assume that he loved her and would some day make her his wife. It would probably not have been favorable to Goethe's development if he had married the simple country girl, and one ought perhaps not to blame him for having deserted her, but it cannot surprise us (construe: one) that he himself long looked back to his relation to Frederika with a certain feeling of guilt. Indeed one can find traces of such a feeling in much that he wrote at that time.

X

PREPOSITIONS

BIERWIRTH, *Elements of German*, §§ 652-686

JOYNES-MEISSNER, *German Grammar*, § 447 and pages 368-377

THOMAS, *Practical German Grammar*, §§ 376-377

WHITNEY, *German Grammar*, §§ 371-381

Goethe in Weimar

Die kleine, an der Elm gelegene Stadt Weimar liegt malerisch mitten in dem durch seine Schönheit berühmten Thüringerland. Hier lebte der Herzog Karl August, ein Gebieter über ein zwar nur kleines Land, das aber unter seiner Regierung emporblühte. Kurze Zeit nachdem Goethe seine Studien auf der Universität zu Ende gebracht hatte, lernte er den Herzog kennen und dieser fand auf den ersten Blick ein solches Wohlgefallen an dem Dichter, daß er ihn nach Weimar einlud. In den ersten Monaten seines Aufenthalts war Goethe ein Gast des Herzogs; auf seine Bitte ließ er sich dauernd in Weimar nieder und wurde mit einem Amt in der Regierung betraut. Der ganze Weimarer Kreis, bis auf sehr wenige, hatte Goethe sehr freundlich aufgenommen, vor allem schätzte ihn die Mutter des Herzogs und es lag besonders an ihrer Fürsprache, daß die Hindernisse, die seiner Anstellung drohten, aus dem Wege geräumt wurden. Er wurde zunächst als Legationsrat bei der Regierung angestellt, seine Ernennung zu höheren Ämtern folgte auf dem Fuße nach und bald hatte er als Minister die Leitung des ganzen Landes unter sich. Zu seinen Pflichten gehörte unter anderem auch die Aufsicht über die Straßen des Landes. So machte er

sich oft in aller Frühe auf den Weg in die Berge und er achtete auf alles, was um ihn her vorging. Goethe hatte einen sehr günstigen Einfluß auf den Herzog; auf den ersten Blick hatte er an das Gute in ihm geglaubt und sein Rat
5 bewahrte ihn vor manchem törichten Schritt.

When Goethe started for Weimar in 1776 he did not dream that he was to pass the rest of his life, with the exception of a few years spent in travel, in the little town on the Ilm. At the first glance he was
10 pleased with the picturesque little city, and the beauty of the Thuringian landscape made a pleasant impression on his mind, which was especially sensitive to the beauty of nature. Goethe was not the only well-known author of whom Weimar could boast. The
15 Duke's mother, Anna Amalia, who had become ruler of the land at the death of her husband, had already gathered about her a circle of distinguished men. She had invited Wieland, who was already famous for his novel, "The Golden Mirror," to settle perma-
20 nently in Weimar and had entrusted him with the direction of the education of the young princes. Herder's arrival in Weimar followed immediately upon Goethe's own appointment as councilor. While Goethe was still at the university of Strasburg he had
25 become acquainted with Herder and had admired him exceedingly; at his request the Duke now invited the elder poet to settle permanently in Weimar and appointed him to a high position in the church. In later years Schiller was also received into the circle
30 at Weimar, and the little country might well be proud

of the four great men whose presence made it the literary center of Germany. As the prime minister, Goethe had the oversight of everything which went on in the country, and it is principally due to him that the little state prospered so well under the rule of Karl August. But the Duke believed also in the poetic genius of his great minister, he was interested in everything he wrote, and this interest preserved Goethe from the danger of forgetting the poet in the statesman. In the midst of the cares of government he found time to observe everything beautiful in nature and everything interesting in the life which was going on around him. Almost every day he went very early to his garden by the river, and in the little house which lay in the midst of this garden he wrote some of his best poems, among others, "To the Moon."

XI

REFLECTIVE, IMPERSONAL AND COMPOUND VERBS

BIERWIRTH, *Elements of German*, §§ 414-449

JOYNES-MEISSNER, *German Grammar*, §§ 250-252, 287-299

THOMAS, *Practical German Grammar*, §§ 201-215, 339-343

WHITNEY, *German Grammar*, §§ 283-314

Maria Stuart

Haß und Eifersucht hatte die sich stets vor Verrat fürchtende Königin von England bewegt, Maria Stuart lange Jahre auf einem ihrer Schlösser gefangen zu halten. Trotz-

dem dieselbe sich ihres jugendlichen Leichtsinns tief schämte, sehnte sie sich doch nach den Jahren zurück, wo sie sich in Freiheit und Glanz des Lebens gefreut hatte. Obgleich sie in ihrem Gefängnis genau beobachtet wurde, gelang es
 5 doch einem ihrer Anhänger, zu ihr zu bringen und mit ihr die Möglichkeit einer Rettung zu berathschlagen. Aber der Anschlag kam nicht zu stande und ihr Retter ging elend dabei zu Grunde. Maria traf auf ihren besondern Wunsch mit Elisabeth zusammen, als sie eines Tages im Park lustwandelte.
 10 Hohnlachend wies die letztere ihre Klagen zurück und obgleich es ihr Leben galt, ließ sich Maria doch hinreißen, ihre Nebenbuhlerin zu beleidigen und bald erkannte sie wehklagend, daß sie dadurch ihr Leben verwirkt hatte. Zwar hatte sie Freunde, welche Elisabeth auseinandersetzten, wie
 15 sehr sie sich durch ein Todesurteil vor dem Volke bloßstellte und wie kein Gerichtshof ihre Gründe dazu anerkennen konnte, aber doch unterschrieb sie den Mordbefehl. So waren alle Hoffnungen Marias fehlgeschlagen, sie wurde nicht freigesprochen und ihr Haupt fiel unter dem Beile als ein Opfer
 20 der sie ihres Leichtsinns und ihrer Schönheit wegen verabscheuenden Königin von England.

As Schiller has made the beautiful imprisoned Queen of Scotland the heroine of his drama, he has been forced to show us her rival, Elizabeth, in such a light
 25 that we detest and depise her. He wishes to hold Elizabeth up to our contempt and so he does not explain the reasons which moved her to sign the warrant for the death of her rival. She certainly did not sign it without consulting with her friends as to the

possibility of some other course of action. Should she keep Mary all her life imprisoned in one of her castles? This proposition was rejected, for, in spite of the fact that their plans had failed up to this time, it was possible that Mary's adherents might at any 5 time succeed in setting her free. Should Elizabeth free her enemy and acknowledge her as her heir and successor? This plan was not carried out; Mary had to be imprisoned and closely watched, otherwise her friends would probably have succeeded in killing the 10 hated Elizabeth and in setting her on the throne of England. Mary had forfeited her right to this throne by the murder of her husband Darnley. But although Elizabeth was in constant fear of treachery and death, she did not let herself be carried away by her feelings. 15 She was perhaps ashamed of her hatred and jealousy of the younger queen, and she feared also that no law court would recognize her right to pronounce the death sentence on a member of the royal family of England. But it was a question not only of her own 20 life, but of the peace and prosperity of the whole country, for if Mary became Queen of England, Protestantism must perish. Elizabeth longed for the time when she could devote herself to the welfare of her country, but as long as Mary lived she would never 25 be able to enjoy her power. In the drama "Maria Stuart" we have a touching scene where the Queen of Scots, walking one day in the park of Fotheringhay, suddenly meets her hated rival, where she throws herself at her feet, bewailing her lot, and where Elizabeth, 30 carried away by hatred and jealousy, insults her and

laughs her to scorn. But this whole scene is an invention of the great dramatist, for though Mary longed for such a meeting it never came to pass, and every effort to move Elizabeth to see her in person failed.

XII

MODAL AUXILIARIES

BIERWIRTH, Elements of German, §§ 339-384

JOYNES-MEISSNER, German Grammar, §§ 260-269, 472

THOMAS, Practical German Grammar, §§ 332-338

WHITNEY, German Grammar, §§ 251-260

Egmont

- 5 Goethe wollte in der Gestalt Egmonts die dämonische Verblendung darstellen, die sich vor jeder Gefahr sicher glaubt. Egmont hätte leicht zur rechten Zeit fliehen können, wenn er es nur gewollt hätte, aber er glaubte nicht, daß die Spanier es wagen dürften, ihn anzugreifen. So lange Margarete im
- 10 Lande war, durfte er sich für sicher halten, denn sie soll eine verborgene Neigung für ihn gehabt haben. Es mag für Margarete nicht leicht gewesen sein, in den verwickelten Verhältnissen das Richtige zu tun. Sollte sie Philips strenge Befehle ausführen oder durfte sie ihren milderer Regungen folgen?
- 15 Trotzdem Margarete als strenge Anhängerin des Katholizismus betrachtet werden darf, muß zu ihrer Ehre gesagt werden, daß sie nicht von dem finstern Fanatismus ihres Bruders erfüllt war. Sie wollte das Land gut regieren, aber sie mochte grübeln, soviel sie wollte, sie konnte

keine Möglichkeit sehen, sich mit Alba in die Herrschaft zu teilen und so verließ sie das Land vor seiner Ankunft. Nun hätte Egmont wirklich den Warnungen seiner Freunde Gehör schenken und sich auf sein Schloß zurückziehen sollen, aber mag es nun aus Leichtsinne oder Verblendung gewesen sein, er blieb, und so mußte sich das Schicksal, das sein Freund vorausgesagt, an ihm erfüllen.

Try as one will to explain why Egmont did not leave Brussels in time to save his life, it is still incomprehensible that any really sensible man could have acted as he did on that occasion. He cannot have reflected seriously on the condition of the country, or he must have seen that the fanaticism of the Spaniards threatened his life and liberty. It may be said in his defense that he thought himself, as an adherent of the Catholic Church, safe from religious persecution, and that as a Knight of the Golden Fleece he ought to be judged only by his peers. But had he a right to remain and to risk his life? Ought not a man to listen to the warnings of his friends when they all prophesy the same thing? It may have been hard for him to leave the city just at that time and to retire to his castle, but he ought to have thought of the people who saw in him their leader and savior and to have fled from Brussels before Alba had time to attack him. That Margareta had been obliged to leave the country which she had so long ruled ought to have been enough to convince him of the danger of his position. She would not share the power with Alba, as her brother wished her to do, she therefore withdrew from the coun-

try before his arrival and thus he was able to do whatever he wished. Alba may well be considered as the murderer of Egmont, for though he said he must carry out the orders of the King his master, he could easily
 5 have spared the life of his great opponent if he had wished. He might have given the King time to listen to the more kindly impulses of his heart; perhaps, if she had had time, Margareta could have persuaded her brother to spare the man whom she secretly loved.
 10 But Alba is said to have hated Egmont personally and to have wished his destruction, and whether it was from personal hatred or from religious fanaticism, he had him taken prisoner and executed. Though we may feel that Egmont brought his fate upon himself
 15 by his own blindness, yet the share which Alba had in his death must always be discreditable to him.

XIII

PASSIVE VOICE

BIERWIRTH, *Elements of German*, §§ 407-413

JOYNES-MEISSNER, *German Grammar*, §§ 270-276

THOMAS, *Practical German Grammar*, §§ 195-200, 344-345

WHITNEY, *German Grammar*, §§ 274-283

Shakespeare

Wie sehr die Literatur eines Landes von der eines andern beeinflusst wird, läßt sich an Shakespeare beweisen. Jedem jungen, deutschen Dramatiker wird geraten, sich durch das

Studium seiner Dramen belehren zu lassen über den Aufbau und die Motivierung, die innere Wahrheit und den äußeren Bühnenerfolg. Durch Herder wurde Goethes Interesse zuerst auf Shakespeare gelenkt und es ist leicht zu verstehen, warum die Sturm- und Drangperiode sich gerade von dem englischen Dramatiker am tiefsten beeinflussen ließ. Heute wird Shakespeare in Deutschland so viel gelesen und gespielt wie in England und es ist ziemlich sicher anzunehmen, daß in jedem deutschen Hause, in dem die Bibel und Faust gefunden werden kann, wohl auch eine deutsche Shakespeare-Ausgabe zu entdecken sein wird. Die beste Übersetzung dieser Dramen wurde von Schlegel gemacht, aber auch schon vorher waren Übertragungen versucht worden, so besonders von Wieland. Trotzdem dieser ein Nachahmer der Franzosen genannt wurde und manche seiner Werke als sehr frivol bekannt waren, verdankte man ihm doch manche Anregung zum tieferen Studium des englischen Dichters, denn Shakespeare will nicht nur durchblättert, sondern auch studiert sein.

It is a fact that cannot be denied that the plays of Shakespeare are more often acted in Germany than in England. These dramas are indeed universally read and studied in England and America, and some edition of Shakespeare can be found in almost every house, but there are many educated people who have never seen a play of Shakespeare on the stage. And yet it can be stated with certainty that a drama can only be properly understood when it is seen upon the stage. Shakespeare's plays were not only written for the stage, but were also produced as soon as they were

written, and the leading part was generally played by the poet himself. How little the younger English dramatists have let themselves be taught by the greatest of their poets can be proved by the weakness
5 in structure and development of most modern English plays. From the time of Herder the attention of every German dramatist has been directed to Shakespeare, and almost all of those whose works are distinguished for truth to life and for stage effect have
10 been deeply influenced by him, though none ought to be called an imitator of the English dramatist. Goethe himself was much influenced by Shakespeare, and his "Faust" is recognized as the greatest drama since "Hamlet." Every one who loves what is best in liter-
15 ature is advised not to read this play superficially, but to study it thoroughly. It is, however, easy to understand that such a study of "Faust" in England is hindered by the fact that a good English edition of Goethe is not to be discovered. It can be assumed
20 almost with certainty that if "Faust" had been as well translated into English [the English language] as Shakespeare into German, this drama would be found with Shakespeare and the Bible in the house of every educated Englishman. The translation of Goethe's
25 poems into English has often been attempted, but all such translations are recognized as unsatisfactory; a lyric poem must be read in the language in which it was written.

XIV

THE SUBJUNCTIVE MODE

BIERWIRTH, *Elements of German*, §§ 514-537

JOYNES-MEISSNER, *German Grammar*, §§ 466-471

THOMAS, *Practical German Grammar*, §§ 355-362

WHITNEY, *German Grammar*, §§ 329-334

Minna von Barnhelm

Jeder Leser, er sei gebildet oder ungebildet, muß die tiefe Lebenswahrheit dieses klassischen Lustspiels empfinden, denn wer wüßte nicht, wie schwer es ist, einen Mann von einer einmal gefaßten Idee abzubringen. Der Held, Tellheim, sagt seiner Braut, daß er vor den Augen der Welt an seiner Ehre gekränkt, daß er arm und verkrüppelt sei und sie nicht heiraten könne, wie sehr er es auch wünsche. Wäre es ihr nur gelungen, ihn von der Richtigkeit seiner Gründe zu überzeugen! Aber sie möchte sich bemühen, so viel sie wollte, er konnte seine Augen „nur auf das starre Gespenst der Ehre heften,“ und sie mußte ihre Zuflucht zu einer List nehmen. Sie gab vor, daß sie von ihrem Onkel seinetwegen enterbt und verstoßen wäre und ihn deshalb nicht heiraten könnte. Hätte Minna nicht solch ein unbedingtes Zutrauen in ihren Geliebten gesetzt, so hätte sie diese List nicht wagen dürfen, aber sie hatte sich nicht in ihm getäuscht. Doch seien wir auch gerecht gegen Tellheim! Er mag starrsinnig und hartnäckig gewesen sein, aber Minna dürfte wohl auch der leise Tadel treffen, daß sie seine Gefühle doch nicht ganz verstanden hatte, es sei denn, daß wir die öffentliche Anerkennung der

unbefleckten Mannesehre für ganz unwichtig halten. Erst als Minna seinen Edelmut anruft, scheint es ihm, als ob seine eigenen Sorgen in nichts versanken und er fühlt sich stark genug, seiner Geliebten alles zu ersetzen, was sie um
5 feinetwillen verloren hatte.

Who would think of blaming Minna von Barnhelm, because she resorted to a ruse in order to convince the persistent and obstinate Tellheim of the futility of his scruples? For how could she have brought him to
10 give up his fixed idea without this? He had said that a poor crippled officer, whose honor had been called in question, ought never to marry a rich and noble lady, and that he would never marry Minna, unless indeed his honor were recognized as spotless before
15 the eyes of the whole world. But when he hears that Minna has given up home and fortune for his sake, he says at once that she must marry him and that he can make up to her for all that she has lost. Ought we to blame Tellheim for being so easily convinced of
20 the truth of what Minna told him? But who would think at such a moment of doubting the word of the woman he loved? He had absolute confidence in her, and so he believed her when she told him that she could not marry him because her uncle had cast her
25 out and disinherited her. Every man of honor, from whatever country he may be, will understand Tellheim's feelings when he hears that Minna has given up everything for his sake. What man would not have forgotten his own cares, when the woman he loved

appealed to his generosity in such a way? And let us not be unjust to Minna, either. If she had not really understood him, if she had not known how noble and generous he really was, she would not have ventured on her little piece of deceit and she would not have succeeded in it. And she does not resort to it until she is convinced that his reasons for not marrying her are futile, and that it is impossible otherwise to move him from the idea of his duty which he has conceived. But when he cannot answer no to her question whether he still loves her, she is sure that all must end well. If only the letter from the King had arrived an hour sooner, the ruse would have been quite unnecessary. But then Minna could never have fully known the honor and generosity of her lover.

XV

THE INFINITIVE

BIERWIRTH, *Elements of German*, §§ 538-551

JOYNES-MEISSNER, *German Grammar*, §§ 473-478

THOMAS, *Practical German Grammar*, §§ 364-367

WHITNEY, *German Grammar*, §§ 339-348

Iphigenie

Die Lösung des Konfliktes in Goethes Drama beruht auf Iphigenies offenem Bekenntnis der Wahrheit, denn nur dadurch, daß sie dem König die Pläne der Fremdlinge aufdeckt, rettet sie sich und ihren Bruder. Pylades bestand darauf,

daß sie denselben durch die von ihm erfonnene List täuschen sollte und er dachte nicht daran, daß sie zaudern könnte, das gegebene Versprechen auszuführen. Aber Iphigenie war nicht dazu gemacht, den König, ihren Wohltäter, zu be-
 5 trügen, auch war es zu erwarten, daß er Verdacht schöpfen werde, so erleichtert sie nach schwerem inneren Kampfe durch das Geständnis der vollen Wahrheit ihr Herz. In diesem Augenblicke erscheinen die bereits von den Tauriern umzingelten Griechen. Alle bleiben stehen, um die endgültige Ent-
 10 scheidung des Königs zu hören. Es fällt Iphigenie nicht schwer, zu beweisen, daß Orest ihr Bruder ist, und ihr inbrünstiges Flehen, sie ziehen zu lassen, rührt den König endlich. Ein Abschlagen der Bitte scheint ihm selbst unmöglich, aber Iphigenie ist zu edel, als daß sie im Groll von ihm
 15 hätte scheiden mögen. Sie weiß, daß ihr Fortgehen dem König eine große Enttäuschung ist; erst kürzlich hatte er seinen Sohn von Feindeshand fallen sehen und er hatte gehofft, Iphigenie als Gattin in sein verwaistes Haus zu führen. Aber seine bessere Natur gewinnt die Oberhand;
 20 freiwillig läßt er sie ziehen und so scheiden der König und die Priesterin im Frieden, um sich nie wiederzusehen.

Goethe took the material of his play from the drama of Euripides, but he changed it greatly by deepening and ennobling the characters of the King and the
 25 priestess. In the Greek play Iphigenia does not think of there being anything wrong in deceiving the King of the Taurians, and as she believes that her brother can only be saved by her stealing the statue of Artemis, she does not hesitate for a moment to do so. She has

no difficulty in deceiving the King, for the uneducated Taurian is too dull to be able to see through the plans of the clever Greek woman. The carrying out of her ruse is indeed made difficult by the appearance of the King just at the moment when she is leaving the temple with the image of the goddess in her arms. For a moment Thoas seems to suspect something; he wishes to enter the temple and to prevent her departure. But at the request of the priestess he stops and listens to her explanations, and she soon succeeds in proving to him that she only wishes to go to the shore to cleanse the image and that a refusal of her request would be a crime against the goddess. Her ruse is discovered by the Taurians who find her with the two foreigners on the beach; they surround them and we expect to see them fall by the hands of their enemies. But this is prevented by the sudden appearance of the goddess Artemis herself, who insists that the King shall let the prisoners go and who herself conducts them back to Greece. How much Goethe has ennobled this story by making the happy ending depend on the truthfulness of Iphigenia instead of on the appearance of the goddess! It was hardly to be expected that Thoas would willingly let Iphigenia go, and if she had tried to carry out the plan conceived by Pylades, they would all have fallen at the hand of the Taurians. But Thoas is far too noble a man to think of having them killed after Iphigenia has put them into his power by her open confession of the truth. She reminds him that he had, only a little while before, promised to let her go if she could reach Greece

in safety, and so, after a hard struggle with himself, he decides to carry out the promise he has given and to let them depart in peace. So truth triumphs over cunning and the old legend gains a deep moral significance which makes this drama one of the most beautiful creations of modern poetry.

XVI

THE PARTICIPLE

BIERWIRTH, Elements of German, §§ 552-561

JOYNES-MEISSNER, German Grammar, §§ 479-483

THOMAS, Practical German Grammar, §§ 368-370

WHITNEY, German Grammar, §§ 349-359

Die Kaiserkrönung

Es war ein nie zu vergessender Tag, als im Spiegelsaale des durch seine Pracht berühmten Schlosses zu Versailles die deutschen Bundesfürsten zusammentraten, um Wilhelm dem
 10 Ersten, dem durch Weisheit und Güte ausgezeichneten König von Preußen, die deutsche Kaiserkrone auf das Haupt zu setzen. So sollte endlich das seit langer Zeit sich hoffnungslos verzehrende Sehnen der Deutschen nach Einheit und Größe des Vaterlandes erfüllt werden. Das durch Jahr-
 15 hunderte in Kleinstaaten zerrissene Deutschland trat nun unter der Führung Preußens, des durch seine militärische Tüchtigkeit und den Geist strengster Pflichterfüllung hervorragendsten Staates, als ein einiges Land in die Reihe der europäischen Großstaaten ein. So durfte nun die fast sprichwörtlich ge-

wordene Liebe zu ihrer Heimat auch der im Ausland lebenden Deutschen stolz ihr Haupt erheben in dem Gefühl der Zugehörigkeit zu einem, durch die Errungenschaften des Krieges und Friedens an erster Stelle stehenden Staates.

The German, filled with longing for the greatness 5
and unity of his native land, had long suffered from
the feeling that it held no place among the great
powers of Europe. A nation distinguished for its
achievements in science and literature, and proud of
its past history, was exposed by the lack of harmony 10
of its rulers to the contempt of other countries, and
was forced to eat its heart out in apparently hopeless
longing for unity and national existence. Germany,
divided into many small states and ruled by many
princes, had no leader who could give the distracted 15
country the unity it so longed for. But when the
allied princes of Germany under the leadership of the
King of Prussia, who was already famous for his mili-
tary achievements, had, after a never-to-be-forgotten
campaign, entered with their victorious armies the 20
proud city of Paris, they decided to place upon the
head of this most distinguished of all German rulers
the imperial crown which had so long been without a
wearer. So Prussia, which under the rule of Frederick
the Great, a king distinguished for his military talents 25
and his strong sense of duty, had already taken the
first place among the small states of Germany, became
the head of the new German Empire, which was soon
to take a leading position both in peace and in war

among the great powers of Europe. Now at last the hopes vainly cherished for many centuries were fulfilled and all Germans living at home or abroad might take pride in belonging to a country unsurpassed in
 5 greatness and power by any nation of Europe. Of all German-speaking peoples the Austrians alone remained outside the new empire, for the proud rulers of this country which had for centuries been considered the first of German states could not bow to
 10 the newly arisen power of Prussia.

XVII

STEM-GROUP "ZIEHEN"

BIERWIRTH, Elements of German, § 823

JOYNES-MEISSNER, German Grammar, §§ 361-399

THOMAS, Practical German Grammar, §§ 384-408

WHITNEY, German Grammar, §§ 393-425

Die Kreuzzüge

Wenn man in Erwägung zieht, welche geschichtlichen Ereignisse in bezug auf die geistige Entwicklung des Mittelalters am wichtigsten waren, muß den Kreuzzügen der Vorzug der ersten Stelle eingeräumt werden. Manche durch sie
 15 neugewonnene Kenntnisse verbesserten die Erziehung, auch die orientalischen Märchen, welche die Einbildungskraft von jeher anzogen, entzückten nun das Abendland. Palästina schien eine besondere Anziehungskraft auf die Ritter auszuüben und die religiöse Begeisterung steigerte sich bis zur Verzückung.

Tausende folgten dem Zug ihres Herzens, hefteten das Kreuz auf ihren Anzug und waren ohne Zögern bereit, ihr Leben zu opfern. Die Türken sollten für die schlechte Behandlung der Pilger zur Verantwortung gezogen und gezüchtigt werden. Zwar gelangten die ersten zügellosen undisziplinierten Christenscharen nie nach Asien, aber im Jahre 1099 zog ein großes, in guter Zucht gehaltenes, vorzugsweise aus französischen Rittern bestehendes Heer siegreich in Jerusalem ein. Auch Friedrich I, welcher des roten Bartes wegen, der seine ernstesten Züge umrahmte, Barbarossa genannt wurde, unternahm einen Kriegszug nach Kleinasien, wurde aber von den Wellen des Flusses Kalikadnus in die Tiefe hinabgezogen. Auch sein Sohn, dessen edle Heldengestalt Aller Augen auf sich gezogen hatte, fiel als ein Opfer. Er zog sich eine schwere Krankheit zu und lag vor Akkon in den letzten Zügen, als Richard Löwenherz die Stadt zur Übergabe zwang.

In order to understand the power of attraction which the Orient exercised over the imagination of the Middle Ages, one must study the history of the crusades not only with reference to those heroic figures, those great knights who took part in these expeditions, but also with reference to the common people. No one lived at that time so quiet and retired a life as to be able to escape the influence of this great movement. Pilgrims and crusaders returning from the Holy Land went through all Europe, thrilled every one by their stories of what they themselves had seen and experienced in the Orient, and pictured the advantages which would come to all who would place the

cross upon their garments and follow them. These men attracted the attention of every one (drew all eyes to themselves), under their influence religious enthusiasm rose to the point of frenzy; knights left
5 their castles, peasants their fields, in order to follow the impulse of their hearts and to rescue the Holy Sepulchre from the power of the Turks. Instead of living at home in quiet and seclusion, many preferred to seek a life of adventure in the East and did not
10 hesitate to risk their lives in order to reach those countries which had always fired the imagination of the Occident. When we consider that the whole education of the Middle Ages was in the hands of the Church, we shall not wonder that even children were
15 drawn into this movement. From the text: "Suffer (let) little children to come unto me," the conclusion was drawn that children too should share in the rescue of the Holy Sepulchre. When the peasant boy Nicholas went through Germany preaching the so-called
20 "Children's Crusade," thousands of children left their parents, thousands of pupils their teachers, to put on the pilgrims' garb and to follow him. Twenty thousand children, chiefly from the country near the Rhine, left Cologne in 1213 with Nicholas and went
25 southward, but only five thousand of them entered Marseilles three months later. One cannot call a fourteen-year-old boy to account because he did not keep good discipline among these unrestrained troops of boys and girls, and even if he had been able to
30 punish them and to hold them in check, they never could have reached the Holy Land. The fate of most

of these poor children escapes our knowledge; many brought on bad illnesses by hunger and exposure and died on the way, others were carried away by the waves of the rivers they had to go through and were drowned. Some were taken in and brought up by 5 kind people who took pity on their misery, and one can still recognize in some families of France and Italy the names and even the features which they inherited from these little German pilgrims.

REVIEW

Based on Exercises I-VIII

I

Schiller was born on the tenth of November, 1759, 10 in Marbach, a little town in Württemberg which can boast neither wealth nor political importance. His father was accustomed to obey the Duke of Württemberg implicitly, and at his command young Schiller was obliged to spend several years at the Karlsschule, 15 but he never looked back upon these years with pleasure. Even as a boy at school he admired everything that was great and noble in literature, and he read at this time the drama "Goetz von Berlichingen," which is generally considered the greatest thing which 20 the Storm and Stress period produced. He already considered Goethe as the greatest poet in Germany, but he did not dream that in later years he was to call him his dearest friend. At Goethe's request the Duke Karl August invited the younger poet to settle per- 25

manently at Weimar. From this time on whatever the two poets wrote was received with enthusiasm by young and old, by educated and uneducated, and their fame reached far beyond the narrow limits of the little
5 Thuringian court.

II

The little town of Weimar is undoubtedly one of the most interesting in Germany, though it can boast neither wealth nor political importance, for it is rich in memories and proud of the great men who have
10 lived and worked there. The greatest of them was Goethe, whose name was famous far beyond the narrow limits of the court at Weimar and whose works are still read and admired by all who love literature. Goethe had shown no appreciation of the earlier plays
15 of Schiller, their revolutionary spirit did not please him, and for a long time he did not deem the younger poet worthy of his friendship. In later years, however, he considered him as his dearest friend, and we owe it to Schiller, whose enthusiasm for the good and
20 beautiful had the greatest influence on his older friend, that Goethe at last finished his greatest work, "Faust."

III

Whoever wishes to understand the plays of Goethe must study his life, for he always found the material for his poetic works in what he himself had experi-
25 enced and suffered, and he described only what he had seen with his own eyes. He was born in Frankfort,

a city which had always been proud of its wealth and independence. His father was not aware of the poetic genius of his son; he wanted to make him a highly educated man and considered it his duty to teach him all he himself knew. His mother, whose nature little 5 resembled that of her serious husband, left the education of the children to him; she was never tired of playing with them and telling them stories, and Goethe owed to her his happiest hours and always remembered her with love and reverence. His father wanted him 10 to be a lawyer, which did not suit him at all, for he had always taken a special interest in art and literature and was very anxious to be an artist or an author.

REVIEW

Based on Exercises VI-XV

I

It is a fact that cannot be denied that Herder's works are now very little read in Germany, although 15 every German, whether he is educated or uneducated, knows that no German writer made so deep an impression on the literature and the thought of his time as he did. Goethe, who had met him at the University of Strasburg, owed to him his deep interest in 20 Shakespeare and in English literature. Who would have thought at that time that Goethe's fame would so soon surpass that of his elder friend! Herder is greatest as a critic, but he has done good work in many other departments of literature. In spite of this he 25

did not receive during his life the general recognition which he ought to have had, and he is said to have felt this very deeply.

II

Every educated man, from whatever country he
5 may be, knows something of Goethe's life, and it cannot be denied that his "Faust," though it is not often produced on the stage, is the greatest thing that German literature can boast. Goethe introduced into
10 it much that he himself had experienced and suffered, and the love episode in the first part is said to have been taken from his own life. If he had been able to finish this drama earlier in his life, it probably would have had more unity of action; but who would think of blaming him for not doing so! We must remember
15 that he was not only a poet but a statesman, and that he long had the conduct of all the business of the Duchy of Weimar under his charge.

III

Who can blame Bancbanus for not having left the court with his wife and withdrawn to his castle in the
20 country? It was his duty to carry out the commands of his master the king and to do all he had ordered him to do. He would gladly have protected his young wife, but how could he have known what plans Otto and his sister had formed against her? Bancbanus
25 could not understand a man whose nature was so little like his own, and Otto for his part despised the older man, because he could not appreciate what was

noble and great in his character. The queen may well be considered as the murderer of Erny, for when Otto said he would kill himself unless he could see and speak to her once more, the queen had her come to the palace and allowed her brother to see her alone. This she 5 ought never to have done.

REVIEW

Based on Exercises I-XV

I

Schiller took the material for his drama "Maria Stuart" from English history, but he changed it considerably by deepening and ennobling the character of the heroine and by showing us Elizabeth in such a 10 light that we cannot help despising and detesting her. Though Maria Stuart had forfeited her right to the throne by the murder of her husband Darnley, we still feel that she is a victim of Elizabeth's hatred. We do not think of calling her a criminal when we learn 15 that she grew up at a court where no one tried to awaken her enthusiasm for what is good, true and beautiful, where she was surrounded by courtiers who flattered her and where the fame of her beauty reached far beyond the narrow limits of her own country. 20 Elizabeth might have spared her, if she had wished to do so, but she was too jealous a woman ever to forget the influence which Mary's beauty had over all those around her. Mary had been advised by her friends not to trust the queen. She ought to have 25

followed their advice, but she did not believe that Elizabeth really intended to have her put to death, although the fact that her old servants were taken away from her should have convinced her of the danger
5 of her position. Elizabeth was sure that the mere fact of her enemy being alive would injure her interests and those of the state; Mary's being a Catholic displeased her greatly, as it seemed to her that it endangered England's freedom. Of course Mary should
10 have been ashamed of her past, but, when meeting Elizabeth in person, she did not show that feeling and she allowed herself to be carried away by her hatred. Instead of imploring her dangerous rival to allow her to live a few years longer in peace and ob-
15 scurity, she insulted her, though she had every reason to assume that Elizabeth would make her pay with her life for that insult. Elizabeth always looked back to that meeting with a certain feeling of guilt, and though we may feel that Mary brought her fate upon
20 herself by her own passion, yet the share which the queen had in her death must always be discreditable to her.

II

Goethe was born at Frankfort-on-the-Main, a city which for many centuries has been proud of its riches
25 and its political importance. His father, a lawyer by profession, being a rich man, was able to give him a good education. His mother, whose sunny nature was to a certain extent the opposite of his father's sterner disposition, made the years of his childhood

the happiest of his life and he always thought of her with love and admiration.

After spending two years at the University of Leipsic, young Goethe went in 1770 to the city of Strasburg. There he became acquainted with Herder, 5 who for the first time directed his attention to Shakespeare, the great English dramatist. Frederika Brion, too, played a very important part in his Strasburg years; but, although she made the deepest impression on Goethe's sensitive heart, with all her youthful 10 freshness and beauty she did not succeed in permanently attaching the poet to her.

In 1775 Goethe moved to Weimar, a little city picturesquely situated on the Ilm. The Duke of Weimar had at first invited him there as his guest, but at his 15 request Goethe very soon settled there permanently. He was at first only appointed counselor, but later on, as the Prime Minister, he conducted all the affairs of the little Duchy. Soon he had his friend Herder called to Weimar, a few years later Schiller too was 20 received there, and the little town might well boast of its literary fame.

One of the most important events of Goethe's later life was his journey to Italy. In the first days of September, 1786, he reached sunny Italy and spent 25 almost two years in that country, so famous for beauty and for art. In Rome he studied especially the monuments of antiquity, while in Naples the beauty of nature impressed him most deeply. As a poet and an artist he owed much to this stay, and he always re- 30 membered it with pleasure and delight.

PART SECOND

**SELECTIONS FOR TRANSLATION FROM
ENGLISH INTO GERMAN. GRADED IN
DIFFICULTY**

I

MINNA VON BARNHELM

The exposition of the play

Major von Tellheim learns on returning to the inn in Berlin in which he has been living since the close of the Seven Years' War, that the landlord has during his absence cleared out his rooms and given them to
5 a lady who has just arrived. The Major's rough but devoted servant, Just, wishes to avenge himself on the landlord for the ill-treatment of his beloved master, but Tellheim forbids it and is determined to leave the inn at once. He does not, however, know how he can
10 pay his bill there, since he is too honorable and too proud to use the money entrusted to him by his former sergeant, Paul Werner. For the same reason he refuses to accept the money which the widow of
one of his former comrades brings him in payment
15 of a debt, and tells her her husband had never owed him anything.

The stranger, a young lady from Dresden, sends apologies by her servant to the unknown officer whose rooms she is occupying, and the servant betrays [the
20 fact] that his mistress has come to Berlin to look for her betrothed. In order to escape the civilities of the stranger, as well as the rudeness of the landlord, Tellheim decides to pawn the last article of value which

remains to him, a beautiful ring, and to pay the landlord. He is not even turned from his purpose by the fact that Werner, who is heart and soul a soldier* and is already tired of peace, has sold his little farm in order to take service again and now brings the money 5 to Tellheim to spend as he will. He entrusts the ring to Just, who pawns it to the landlord, knowing that he will be sorry at having turned from his doors a man who has still so much money to spend. 10

From the conversation between the stranger and her maid we soon learn that Tellheim himself is the betrothed she is seeking. After the landlord has tried by a series of inquisitive questions to find out why she has come to Berlin, he shows her the ring pawned to him by Just, and in this way betrays [the fact] that 15 the officer whom she has driven from his rooms is no other than Tellheim.

II

THE CRANES OF IBYCUS, BY SCHILLER

Abstract of the contents of the separate verses

[The student should read over the ballad before translating this.]

1. The well-known poet Ibycus of Rhegium was on his way to (or set out on foot for) the Isthmus of Corinth, where the annual contests were to be held. 20
2. With reverent awe he entered the grove of Poseidon which lay just outside the city. The silence of the

* See Exercise I.

forest was only broken by the swarms of cranes flying toward the south. 3. The poet greeted them as friends who had followed him across the sea and considered their presence as a fortunate omen. 4. In
5 the midst of the wood he was fallen upon and overpowered by two robbers. 5. No one hears his cry for help; he laments that he must die on foreign soil, unknown, unwept and unavenged. 6. As he is dying he hears the cranes and calls upon them to denounce
10 his murderers. 7. His body is found and carried into Corinth, where his friend recognizes it in spite of the wounds with which it is disfigured. 8. All Greece mourns the loss of the poet, and the people demand that the court shall avenge his death. 9. But it is
15 difficult to trace the murderer among the crowds which fill the city, and no one knows even the cause of the crime. 10. Perhaps the wretch is in the midst of those who are seeking him, is entering the temple or pushing his way into the theater. 11 and 12. The
20 theater is crowded with men from every part of Greece, from the Islands and even from Asia, and all await in silence the entrance of the chorus. 13. The chorus of Furies enters in solemn procession; their measured step and their great size make them seem like super-
25 human beings. 14. Their black garments and the dusky glow of the torches they bear enhance the terror of their aspect. 15. They begin their terrible song. 16. The blameless man is happy, for they cannot approach him, but they pursue the murderer
30 unceasingly. 17. If he thinks to escape them, they follow and overtake him; no remorse can appease

them; they follow him to the realm of death, and even there he is not free from their power. 18. The whole house is still as death as they disappear in the background. 19. It seems to the spectators that they have seen the Furies themselves. 20. Suddenly a voice cries "The cranes of Ibycus!" and the theater is darkened by the flocks of cranes flying over it. 21. At the name of Ibycus the people around start; they ask the meaning of the exclamation and the connection of the cranes with their beloved poet. 22. They think that they recognize in this cry the power of avenging fate, and demand that these men be arrested as the murderers they are seeking. 23. The two men assert in vain their innocence; their pallid faces proclaim their guilt and, taken before the judge, they confess all.

III

THE HOSTAGE

The story of Schiller's Ballad "Die Bürgschaft"

The Greek youth Möros had decided to kill the tyrant Dionysius, because he believed that this man threatened the liberties of his native city. But on approaching the tyrant he was seized and, a dagger being found concealed in his clothing, he was condemned to die on the cross. Möros was ready to die for his native land and he disdained to beg the tyrant for his life, but he asked him to grant him three days respite, in which to be present at the wedding of his

sister and to settle the affairs of his family. During this time, he said, he would leave his best friend with the tyrant, as a pledge that he himself would return at the appointed time. After considering the matter
5 Dionysius said that he would grant Möros the three days he asked, but that if he did not return before the end of the time allowed, his friend must die in his stead.* To this both agreed, and Möros hastened away with the determination to be back before the
10 third day was over. He attended to all that he had to do, but as he was hurrying back on the third day, he found that all the brooks and streams had been swollen by the rain, and when he came to the largest river he had to cross, the bridge had been carried away
15 and he could not find a boat. In vain he called for help, in vain he begged the gods to quiet the storm; the fury of the waters increased from hour to hour. At last he threw himself into the raging stream and succeeded in reaching the opposite shore, but as he
20 was hurrying on, after having thanked the gods for his deliverance, several robbers rushed out of the wood and barred his way. In desperation he seized the dagger of one of these men, and succeeded in killing three of them with it, while the others fled before him.
25 But now he was so tired from his great exertions and from the heat of the day, that he would have sunk down and died, had he not found a cool spring, whose waters refreshed him and gave him strength to continue his journey. Though fear lent wings to his feet
30 (steps), it was already evening and the setting sun

* Construe: instead of him.

threw long shadows over the grass, as he at last reached the gate of the city. There his old servant met him and begged him to flee, and at least to save his own life, since it was too late to save that of his friend. But Möros does not listen to this advice. If he cannot save his friend, he will at least die with him, and none shall say that he has broken faith. As the sun is setting he reaches the place where the crowd stands ready to see his friend die; he rushes through the crowd, and gives himself up to the executioner. All are astonished at his love and loyalty, and even the tyrant, to whom the news is at once carried, is touched. He has the two brought before him, tells them they have convinced him that true friendship can exist, and begs them to accept him too as a companion and friend.

IV

TELL

After Tell had shot the apple from the head of his child, Gessler did not let him go free as he had promised to do, but ordered him to be taken to the fortress of Küssnacht and there to be imprisoned. He intended to take him thither in his own boat, but on their way across the Lake of Lucerne a storm arose which gave the prisoner an opportunity to escape by springing* from the boat to the land. While the Governor pursued his way, Tell betook himself to the place where he intended to shoot the tyrant.

* See Exercise XV.

This was the so-called hollow road near Küssnacht which is enclosed on both sides by high cliffs. Tell knew that Gessler must take this road, for it was the only way to reach the fortress. His plan was to conceal himself behind a bush which grew on the edge of the cliff; from there he could shoot without being seen and he could easily escape afterwards, for the way was so narrow and its sides so precipitous that the pursuers would not be able to reach him.

10 While Tell stood on the cliff and waited for Gessler to appear, it was natural that he should think over the momentous deed which he was about to commit.

What had so changed the nature of this simple and kindly man? His mind had been free from any thought of hatred or revolt up to the moment when he had been suddenly forced to shoot the apple from the head of his son. By this terrible command Gessler had taught him to make a human being the mark for his arrow, why should he now hesitate to turn this same arrow against his enemy and the enemy of his country? Besides the murder of this terrible opponent was now a matter of righteous self-defense. After the threat Tell had uttered against the governor he must fear the worst from his fury, not only for himself, but for his faithful wife and his innocent children. When Gessler had forced him to take aim at the head of his child, the outraged father had sworn to himself that his next shot should be aimed at the heart of the tyrant. To carry out this plan of vengeance, which he had conceived in that moment of agony, he now considered as a sacred duty, not only to his unhappy

family, but also to his oppressed country, for he believed himself to be chosen by God to free Switzerland* from the power of this wicked man.

V

SCHILLER'S YOUTH

In 1768 Schiller's father was called from his position in Lorch and transferred to the garrison at Stuttgart,† 5 where his son went to the Latin school with his friend Karl Moser. His plan of becoming a clergyman was interfered with by the Duke. Schiller was obliged at his command to enter the Karlsschule, a military academy in the Castle Solitude, which was later moved 10 to Stuttgart and to a university. Military discipline and order regulated the life of the pupils. Almost all the sciences were taught at this institution except theology; Schiller studied jurisprudence and later medicine. Schiller attended the Karlsschule for 15 eight years and then was given an appointment as regimental physician in Stuttgart with a salary of 18 gulden a† month. This position by no means corresponded to his hopes and wishes. He now completed his play "The Robbers," which was re- 20 presented for the first time at the theater in Mannheim, a large town not very far from Stuttgart. Schiller himself was present, for he had secretly left Stuttgart

* See Exercise I.

† Construe: transferred to Stuttgart.

‡ See Exercise I.

with a friend and sat hidden in a corner of a box, full of anxious expectation. The piece was received with enthusiasm, and a storm of applause arose at the end. But the Duke Charles Eugene was by no means satisfied with the poet and his success, for the bold ideas of freedom expressed in the play seemed to him to be very dangerous. He sent for Schiller and ordered him to submit all his poetic creations to him before publication. When Schiller refused to do this, the Duke forbade him to have any works printed except those bearing on medicine. He also received fourteen days' arrest for going* to Mannheim without leave to be present at the representation of "The Robbers."

It was impossible for Schiller to stay longer in Stuttgart, and he had to sacrifice his family, his home and his position to (his love for) poetry. He fled secretly from Stuttgart to avoid the anger of the Duke, and only a young musician, a friend and admirer of his, accompanied him on his flight. The two young men had little money and no friends, the anger of the Duke followed them and made it impossible for Schiller to get the position he had hoped for in the theater at Mannheim, and it seemed for a time as if he would have to starve or give up his hopes of becoming a poet and dramatist. But there were good people who were filled with enthusiasm for his poetry and who therefore took an interest in him. Frau von Wolzogen, the mother of one of his friends, offered him a refuge in Bauerbach, where she had a small country

* See Exercise XI.

house, and there he lived in solitude till July of the following year working* on his plays. There he finished his tragedy "Intrigue and Love," which he sent to the manager of the theater at Mannheim, and soon afterwards he was called to Mannheim and given 5 a position there. He was to write three plays a year and to receive a salary of 500 gulden.

VI

THE DRAMATIC STRUCTURE OF "EMILIA GALOTTI"

The exposition fills out the first act of our drama. We learn that the Prince is ardently in love with Emilia Galotti and tired of his former mistress Orsina. 10 We see his passionate feelings constantly growing until, at Marinelli's announcement of Emilia's approaching marriage with Appiani, they reach their highest point. This report is to be regarded as the initial impulse of the plot. In order to accomplish his pur- 15 pose the Prince acquiesces without hesitation in Marinelli's proposals, and does not even take the trouble to inform himself about the second plan, which is merely alluded to by his crafty chamberlain.

The exposition also contains two episodes, the 20 introduction of which is admissible, according to Lessing's theory of the drama, if they tend to throw light upon the action or illustrate some important character. The scene with Conti, the painter, serves

* Construe: and worked . . .

the former purpose, the signing of the death-warrant the latter. The Prince's determination to speak with Emilia himself terminates the exposition.

With the second act the Ascending Action begins,
 5 which reaches its climax in the first scene of the third act. We witness the execution of Marinelli's scheme. Although a part of the action has necessarily to take place behind the scenes, Lessing manages with masterly skill to inform the audience of everything that
 10 is going on. We become acquainted with the Galotti family* and with Appiani, and we listen with sympathy to Emilia's vivid account of what has happened to her at mass.† Marinelli's secret activity increases our previous apprehensions for Appiani's happiness,
 15 we look forward with eager expectancy to the result of his meeting with Marinelli in Galotti's house. The turn, however, which the conversation takes, fills us with the gravest forebodings, and at the end of the scene, when Marinelli departs with a threat on his lips,
 20 our worst fears are confirmed. As Appiani does the very thing which Marinelli had expected him to do, and refuses to leave Guastalla on his wedding-day, the intriguer is at liberty to carry out his second plan, the nature of which is foreshadowed in the scene be-
 25 tween Angelo and Pirro.

The scene of the third and following acts is laid in the Prince's country-seat at Dosalo. Marinelli reports to his sovereign the failure of his mission and his account throws the latter into angry despair. He

* Construe: the family Galotti.

† Def. art.: see Exercise I.

does not yet mention his second scheme. When, however, the report of a gun is heard at a distance he reveals it by degrees to the Prince.

Every detail of the plot has been carried out to perfection, the Count is mortally wounded and Emilia is alone in the castle. When she hears that she is at Dosalo and when the Prince himself enters, she realizes that she is completely in the power of the very man who only a few hours ago had dared to insult her with a declaration of his love. "The most timid of her sex," she loses all self-command, and in the greatest agitation of mind she throws herself at the feet of the Prince, imploring his mercy. "The lamb is in the power of the wolf." Passion and vice are triumphant and the climax of the tragedy is reached. 5 10 15

Shortly after this scene, Claudia's discovery of both the instigator and the perpetrator* of Appiani's murder marks the beginning of the Descending Action, which finds its conclusion at the end of the fourth act. Its purpose is the exposure of the intrigue and the preparation for the final struggle between vice and virtue. Step by step we see Marinelli's machinations discovered first by Claudia, then by Orsina, and then disclosed by the latter to Odoardo. Claudia arrives at the truth by putting† together Marinelli's quarrel with Appiani, the last words of the dying Count, and the news that the Prince (whose late attentions to her daughter become now very significant) is trying to console Emilia. Nor is Orsina slow in getting at the 20 25

* Construe: of the . . . as well as also of the . . .

† See Exercise XV.

facts of the case* when she learns that the rescued girl is the same with whom her spies have seen the Prince talking,† and that Emilia is the fiancée of the dead Count, whose carriage she has met on her way
5 to Dosalo. Her outburst of wrath is surpassed only by Odoardo's rage when the meaning of the whole intrigue is revealed to him. Before the scene closes, we see the infuriated father armed with the fatal dagger.

10 The action of the fifth act, in contrast with the preceding,‡ is at first not progressive, but retarding. Up to the seventh scene we are witnesses of the struggles in Odoardo's soul. He has made up his mind not to kill the Prince, and in the following scenes also
15 he adheres to his decision, although the discovery of the new intrigue makes it hard for him to suppress his violent emotion. Odoardo is a straightforward, honest, rough soldier, who is no match for the scheming, polished Prince and Marinelli, and the spectator
20 begins to fear that he will be worsted in this unequal struggle for the possession of Emilia.

Our hope, however, begins to revive when we hear that Odoardo intends to take his daughter to a convent, the Prince apparently giving his consent.§
25 But this expectation of a fortunate issue is soon disappointed, and after this last pause the action

* Construe: comes quickly at the truth.

† Infinitive.

‡ Remember that only the subject or one part of the predicate can stand before the personal verb: this clause must therefore follow *is*.

§ Change to clause introduced by conjunction.

hurries with rapid strides towards its end. Odoardo's resolution to leave the rescue of his daughter to heaven comes too late and, seeing no way out of the surrounding dangers, he complies with the urgent wish of his unfortunate child and does the deed which saves his daughter from the sin of suicide. 5

MAX POLL.

VII

RECEPTION OF GOETHE'S DRAMA "IPHIGENIE"

The appearance of Goethe's "Iphigenie" was received by Goethe's friends in Rome and Germany with surprising coolness. With the exception of the drama "Nathan der Weise," no work so lofty in thought and so perfect in execution* had as yet appeared in Germany. The æsthetic judgment of the people was not yet sufficiently developed to appreciate at once its† exquisite beauty. Besides, something quite different was expected of Goethe. In 1787 15 he was known to the public largely as the author of "Goetz" and "Werther"; hence something revolutionary, passionate, stormy, especially something thoroughly German‡ in thought and form, was expected of him. Schiller's early dramas were then the sensation of the German stage. Their bold attacks on the 20

* Make relative clause.

† Genitive of demonstrative pronoun.

‡ See Exercise IX.

existing social order, their mighty pathos, their extravagant rhetoric and their passionate action powerfully stirred the German public. What a contrast between these dramas, in which we feel the feverish pulsations
 5 of the approaching revolution, and "Iphigenie" with its antique theme and calm classic form!

Even Goethe's intimate friends in Weimar did not receive the drama with much enthusiasm. They preferred it in its old familiar prose-form with its tender
 10 associations, and felt the elimination of its personal elements to be rather a weakness than an improvement.* Few realized what changes had taken place in the poet's character and artistic ideals in Italy. He felt that he was misunderstood and had disappointed the
 15 expectations of his friends, and yet this did not alter his convictions, for he applied the same artistic standards to the revision of his "Tasso," which was undertaken soon after the completion of the "Iphigenie." Upon his return from Italy in June,† 1788, he became
 20 estranged from Frau von Stein, and unwilling to revive the many personal recollections he had interwoven in the drama, he made no efforts to have it produced on the stage. Besides, its metrical form would have interfered at that time with a successful stage-repre-
 25 sentation.

MAX WINKLER.

* Construe as clause with daß.

† See Exercise I.

VIII

THE GENESIS OF GOETHE'S "IPHIGENIE"

Goethe himself tells us in his autobiography that his works are fragments of a great confession. A great passion or a significant experience generally produced in him a feeling of deep unrest. He pondered over it for weeks and months, and did not feel relieved until he found for it some adequate poetic expression. While in this mood, the report of some event, or more frequently the incidents and characters of some book, suddenly stimulated his imagination to poetic creation. Something in the book he chanced to read so strongly suggested to him his own struggles, that he more or less unconsciously interpreted the incidents and characters of the book in terms of his own experience. Sometimes the relation of the poet's life to the subject chosen seems distant and obscure, but a closer study of his life will usually disclose to us the reason why the subject roused him to poetic activity. It is therefore of prime importance for the understanding of Goethe's work to discover what phase of a subject stimulated him and why, for in this way we can get the clearest insight into his artistic purposes.

Some of the experiences underlying Goethe's "Iphigenie" are doubtless to be found in his Storm and Stress period. In this most productive period of his life he was often agitated by a spirit of feverish unrest which at times drove him to the brink of despair.

His extreme individualism led him to defy conventionalism in every form, in religion, in society and in art, and to trust the strong instincts of his genius in all relations of life. Therefore the great mythical heroes
 5 of antiquity who had rebelled against the rule of the Olympians appealed so strongly to his sympathies. With* this attitude toward life, it was inevitable that the duties which he believed† he owed to himself often clashed with the rights of established society. And
 10 so he became involved in several perplexing and painful relations, from which he could extricate himself only by destroying the peace of mind and happiness of those whom he deeply loved. Such experiences resulted in self-reproach and remorse from which the
 15 sensitive poet tried to find relief in poetry. We need but recall the story of his loves during this period, to realize the extent and depth of these inner conflicts.

For his infidelity to Friederika he condemned himself more severely than any of his unfavorable critics,
 20 and gave poetic expression to this self-condemnation in his "Goetz von Berlichingen" and "Clavigo." But his most significant experience of this kind before his departure for Weimar in the fall of 1775 was his relation to Anna Elizabeth Schönemann, or Lili, as Goethe
 25 calls her in his lyrics. His account of this relation in the autobiography and his later utterances show that he sincerely loved her. However, shortly after his engagement to her, when the first flush of joy had subsided, the thought of the marriage-bond made
 30 him uneasy and, as in the case of Friederika several

* *Sei.*

† *Construe: according to his idea.*

years before, he longed for a release. He welcomed the arrival of the two Counts of Stolberg in Frankfort, and accepted their invitation to join them in a tour through Switzerland, "as an experiment to see whether he could renounce her." But in the midst of the grandest Alpine landscapes* the image of Lili was ever before him, calling him back to his native land. Finally he returned to Frankfort, and there he spent several unhappy months, troubled by jealousy and doubt, and unable to resolve either to marry her or to give her up. The fact was that he was then most unsettled in his aims and duties in life, and could not even decide the question of his permanent vocation. He distinctly felt the need of a larger self-development; his restless poetic nature rebelled against every suggestion of constraint.

Under the circumstances it is not surprising that in the fall of 1775 he gratefully accepted Duke Karl August's invitation to come to Weimar. But the joys and distractions of the first wild weeks at the court of Weimar did not afford him the relief from this unrest and dejection which he expected. This relief came from a quieter and deeper source: from the friendship of Frau von Stein. This friendship is one of Goethe's most significant experiences during the first ten years of his residence in Weimar, in that it profoundly affected his character and all the great works conceived during this period, especially the "Iphigenie."

MAX WINKLER.

*Singular.

† *baburq̄* *baß*.

IX

FREDERICK THE GREAT AND LESSING

It is difficult to overestimate the transformation that came over Prussia in the forty-six years of Frederick's reign (1740-1786), when we bear in mind the far-reaching reforms which accompanied and
 5 followed his military success. His state became a model to all Germany in its civil service, its development of industries, its army. In spite of Frederick's indifference — an indifference born of an education that left him hardly able to write his mother-tongue
 10 — German literature felt deeply the inspiration of his great personality and great deeds.

Frederick and Lessing were both reformers, and it may be doubted whether the reforms of the King would have entered as permanently into the life of
 15 the nation without those of the dramatist and critic. Both led lives* of strenuous effort, Frederick on the battle-field alone against all Europe, Lessing in the study, equally alone against the forces of intolerance and unreality. Frederick taught his people that they
 20 had attained their political, Lessing that they had attained their intellectual maturity, that their school days were over, that they were to follow not a French or Italian model, but truth. He broke the barriers that pedantry had built up between literature and
 25 life. He defined the principles of dramatic art, he

* Construe: a life.

taught his countrymen the power of style as a vehicle of thought, he taught them to know that "sweet and stern satisfaction in the realities of things" that is the inspiration of modern thought. His criticism was in form criticism of books, but in essence it was criticism of life. And it was criticism that did not stop with pointing out defects. It made clear the principles involved, it established laws, and it illustrated these laws in masterpieces of literary skill. 5

A. B. NICHOLS.

X

"MARIA STUART"

The purpose of the play is to exhibit the character of Mary Stuart from an heroic and tragic point of view. Guilt, penitence, persecution, misfortune, heightened by the charms of her beauty, the devotion of friends, the passionate self-sacrifice of love, are its pathetic elements. To these is added the sharp contrast of Elizabeth,* false, jealous, vengeful; strong where Mary is weak, weak and despicable where Mary is strong and noble. The character of Elizabeth is drawn, indeed, in darkest colors, yet the poet's injustice consists rather in† concealing her higher qualities as a queen, than in any misrepresentation of her personal characteristics. The contrast and antagonism of these two women offer, indeed, many striking 10 15 20

* Construe: stands in sharp contrast, the false, etc.

† See Exercise XV.

and tragic aspects. Schiller has been criticized for exaggerating the purely personal element, and for making the final catastrophe turn upon personal passions, aroused by a fictitious interview. But herein
5 the author followed a true poetic instinct. It is, after all, not events, however momentous, but persons and the collision of personal feeling and action that most interest us. And it is really tragic that an interview, for which in fact Mary had earlier begged in vain, is
10 made the scene of the supreme conflict and the swift occasion of her death. In a still profounder sense, also, this interview becomes the central point of the play; for Mary is thus made an active agent, provoking her own ruin. A passive martyrdom is pathetic
15 indeed, but not tragic. But not only in her understanding with Mortimer and her intrigue with Leicester, but especially in this interview, Mary displays the passionate elements of her own character. Goaded to desperation, she becomes herself the aggressor,
20 thus creating the situation in which poetic justice demands her doom. These bold fictions of Mary's relations with Mortimer and with Leicester, and of her interview with Elizabeth — which all, in fact, serve one purpose — are the soul of the play, and are
25 perhaps Schiller's happiest achievement in dramatic invention.

EDWARD S. JOYNES.

XI

SCHILLER'S DRAMA "DIE JUNGFAU" IN
ITS RELATION TO HISTORY

Although the drama "Die Jungfrau von Orleans" bears the name of an historical character, it must not be regarded as an historical play. Schiller called it a Romantic Tragedy, by which he meant to assign it to that class of imaginative compositions where the poet is controlled only by the general laws of human action and by the requirements of his art. The play is not merely non-historical, it is unhistorical in that it is deliberately false to history. But it must be remembered that this fact is in itself in no way a reproach to the poet. The deliberate disregarding of known historical facts may make his task — the production of dramatic illusion — more difficult, but he is free to choose his subject-matter wherever he will, from fact or from fable, and to treat it as he will, provided only that he succeeds in engaging the interest and moving the feelings of the spectator so strongly as to produce the deep emotional pleasure which is the sole end and aim of the drama. The dramatist is no historian; it is not his task to teach or elucidate history. One need only recall the so-called historical plays of Shakespeare to realize how independent our delight in them is of their historical element. "Anthony and Cleopatra" has no advantage as a drama over "Romeo and Juliet," although the one is based on history, the other on fiction. The one is as real and

"DIE JUNGFRAU" IN RELATION TO HISTORY 77

true to us as the other, because true to human nature and to the laws of dramatic art. So much idle criticism has been addressed to this particular play that the right of the poet to take his material where he will
5 and treat it as he will under the laws of his art cannot be too strongly insisted on. At the same time there may be certain incidental advantages and disadvantages in an historical subject. The interest of the audience in a well-known personage may heighten
10 the effectiveness of the play, and their familiarity with his career may save much preliminary explanation. On the other hand, the poet will disturb the dramatic illusion too grossly if he departs widely from the facts in dealing with a period which is familiar to the audience. Shakespeare, for instance, in his
15 "Histories" where he was dealing with events then recent, all the incidents of which were fresh in his auditors' minds, is often compelled to sacrifice his dramatic structure in some degree to avoid doing*
20 violence to facts. Schiller, on the other hand, was dealing with a period removed from his own by more than three centuries, with a figure moreover about which had gathered a mist of legend and tale, a figure in itself so unusual that it seemed to belong to romance
25 rather than to sober history. His break, too, with history is so frank and complete that the spectator is not tempted to draw comparison with the facts. Nevertheless it must be admitted that the effectiveness of the play is injured by its violation of historical
30 truth.

A. B. NICHOLS.

* Construe: not to do.

XII

CHARLOTTE VON STEIN

Shortly after his arrival in Weimar, Goethe was introduced to Charlotte von Stein. She was seven years older than Goethe, was the mother of several children, and at the time of her first acquaintance with the poet can hardly have attracted him by any physical charms. She had never been beautiful, and was now careworn and faded. Her husband, an equerry of the court, was a man of coarser nature than herself, and her marriage, if not of the kind usually called unhappy, brought her but little inward satisfaction. These things, together with the natural melancholy of her temperament, had led her to withdraw as much as possible from the gaieties of court life. Such an attitude of mind in one who, though still young, had seen through and outgrown the vanities of the world, appealed strongly to the sober side of Goethe's character, and led him to see in her a higher type of womanhood than he had hitherto imagined. She became his preceptress in the philosophy of resignation and self-control.

She was a woman who was perhaps socially above him, who knew much that he had yet to learn, who was capable of entering fully into all his best thoughts, and who, withal, seemed ready to help him with sympathy and counsel. So it was that almost from the beginning he felt himself strongly attracted to this

new friend, and after the lapse of a few weeks we find him visiting her almost daily.

CALVIN THOMAS.

XIII

THE COMPOSITION OF THE DRAMA "GOETZ VON BERLICHINGEN"

With the publication of the drama "Goetz von Berlichingen" in the summer of 1773, Goethe laid the
5 foundation of his literary fame. With one stroke, as it appeared, he placed himself at the head of the young writers of Germany, who in their enthusiasm saw in him a "German Shakespeare," a powerful champion of their common cause of freedom and nature. The
10 work itself has all the freshness, vigor and impetuosity, the charms as well as the defects of youth. It is therefore in point of time, as well as in character, the most youthful of that remarkable series of productions which young Goethe threw off with astonish-
15 ing creative energy during the four years between his return from the University of Strasburg and his call to Weimar in the autumn of 1775. The main part of "Goetz" was written during the last months of 1771, shortly after his return from Strasburg, largely under
20 the influence of the powerful impressions received during his sojourn in that place. It will therefore be well to recall in a few words the more important features of his Strasburg period.

In September, 1768, Goethe, just nineteen years

old, returned from his three years of University life* in Leipsic to his native Frankfort, thoroughly out of health and dejected in spirit. Then followed a period of dangerous illness and of slow and painful convalescence, and it was not until the spring of 1770 that his health was restored so that he could resume his law studies at the university. His father was anxious that he should take his degree as soon as possible, and the University of Strasburg in the French province of Alsace was chosen as the place for him to do so. 10

He arrived in Strasburg early in April, and at once found pleasant quarters and congenial company. He was deeply impressed by the great cathedral and was charmed by the beauties of the surrounding country, inviting him to frequent excursions. His health and spirits revived and life seemed to him more beautiful than ever. He carried on his law studies, as he himself says, "with as much industry as was necessary to take his degree with some honor," giving at the same time considerable attention to the study of medicine. But we are chiefly interested in his activity outside the university. He seemed to be in a peculiarly receptive frame of mind, perhaps owing to the long illness through which he had just passed. It is certain that the months which follow are among the most important in the history of his development. 20

In three distinct directions we can see the transforming effect of potent influences all of which are clearly visible in "Goetz von Berlichingen": 1. he becomes decidedly German in his tastes and senti- 25 30

* Construe: University years.

ments; 2. his mind is greatly enriched and stimulated by contact with Herder: 3. his romance with Friederika Brion gives new and living reality to his poetic creations.

FRANK GOODRICH.

XIV

"MINNA VON BARNHELM" AS A COMEDY

5 The conception of comedy as something more than a presentation of droll incidents is that of Shakespeare and Molière. These dramatists present in their comedies the play of human passions, passions often so painful and destructive* that they might in themselves serve the purpose of a tragedy. What more
10 terrible arraignment of human nature could there be than Shylock and Tartuffe, both figures from comedy? The dramatist's art lies, in the first place, in presenting human weaknesses and foibles in a fashion that shall
15 be amusing instead of painful, and in the second place in conducting the action to a happy issue. We see the strange mingling of good and evil in human nature, but from a standpoint that robs it of its painful aspects; and in the end we are shown the triumph of good and
20 the defeat of evil.

It is this deeper conception of comedy that lies at the bottom of Lessing's "Minna." He aims to amuse, not by stirring us to laughter — though that too he does on occasion, — but by putting before us a prob-
25 lem of human character that, like all such problems,

* Construe as relative clause.

has its tragic as well as its comic side, and then engaging our interest in its happy solution. Tellheim's mistaken conception of honor leads him to the brink of wrecking his own happiness and that of Minna. It is only the skill of the dramatist that hinders* the situation from taking more than once a painfully tragic tone. The conflict is a real one, but the emotions it begets in us are never allowed to become poignant, and the expectation of a happy issue makes us watch its progress with sympathetic amusement. Lessing's drama, like those of Molière, appeals† to our intellect; it lacks the play of gay fancy with which Shakespeare invested his comedy. It is a bit of life submitted to us from a point of view that enables us to see beyond the confusion that involves the lovers. We smile at Tellheim's error, enjoy the humorous discipline that weans him from it, and rejoice in the final happy solution of all the difficulties.

A. B. NICHOLS.

XV

GOETHE'S "DICHTUNG UND WAHRHEIT"

Goethe's chief sources for his autobiography were his personal recollections and his diaries, notes and letters. He made extensive use, however, of the recollections of others, and of written and printed documents. After his mother's death he asked her

* Construe: hinders that the situation . . .

† See note ‡, page 67.

friend, Bettina Brentano, to write down for him what his mother had told her of his childhood, but, knowing, Bettina's imaginative nature, he used her contributions sparingly and with great caution. He consulted many other persons, and spared no pains to obtain correct information concerning matters that he did not clearly remember. He refreshed his memory by the study of the history and topography of Frankfort, and of numerous works dealing with the history and literature of the middle of the eighteenth century. He read, or at least consulted again, the works that had interested him in his youth, such as Goldsmith's "Vicar of Wakefield" and Klopstock's "Messias," in order to recall the impressions which they had first made on him.

But this autobiography was never intended by the author* as a reliable source of information concerning the individual incidents of his life; and he who would try to reconcile all the statements made in "Dichtung und Wahrheit" with the facts of the poet's life as they appear from more trustworthy documentary evidence, would soon find himself in a hopeless tangle. Many of the deviations from the exact historical truth are doubtless unintentional, for in spite of Goethe's retentive memory, and in spite of the great precautions which he took, it would be strange if the man of sixty could have given an account of his early life true in every detail. Numerous inaccuracies of more or less consequence have been pointed out by

* Construe: it had never been the intention of the author that . . . should be considered as . . .

modern commentators, for as nearly all of Goethe's correspondence and much other documentary evidence is readily accessible to them, they are in a better position to verify the details of his account than the author himself was. But this is not all. It is clear that in some cases the poet intentionally deviated from the truth for artistic purposes. Incidents were invented, fictitious characters were introduced, real characters were endowed with qualities which they never possessed; several persons were made to exchange* with one another the parts which they played in actual life; liberties were taken† in the grouping of incidents that really occurred at other times or in a different sequence. It is not our purpose here to enumerate all the points in which it has more or less conclusively shown that "Dichtung" has triumphed over "Wahrheit"; a few examples of the poet's method must suffice. So, for instance, the account of the Sesenheim episode is probably true in so far as it relates to Friederika's charming personality and lovely character, as well as to the young poet's tender passion for her; in many of its details, however, it rests on very dim recollections, and is largely the product of Goethe's poetic imagination and consummate skill. He describes his first visit to Sesenheim, as having‡ taken place before the excursion which he made through Alsace and Lorraine in midsummer of 1770, though it really took place in October, and Goethe did not be-

* Construe: had to exchange.

† Construe: he took the liberty of grouping . . .

‡ Construe: as if it had . . .

come acquainted with "The Vicar of Wakefield" till a month later. But the change of order, which enables the poet to see in the family of the parson of Sesenheim the likeness to that of Dr. Primrose, is the master-stroke
5 of an artist. The general conditions of the two families were probably very similar, but in particulars there was much difference, and these particulars Goethe changed with (a) free hand; he said, for instance, nothing of Friederika's younger sister, for whom there was no
10 analogy in the Primrose family. The incident of the disguise is probably an invention; that of the christening-cake surely. It must not, however, be supposed that all or even a large proportion of the particulars of this and other episodes are of the poet's invention; on
15 the contrary, in a number of cases in which it was first thought that the incidents related could not have happened, investigation has corroborated Goethe's story, so that the autobiography has come to be more and more regarded as a trustworthy account even of the
20 details of the poet's life.

H. C. G. VON JAGEMANN.

XVI

STRUCTURE OF THE NOVEL

In both play and novel, it is the first task of the author to explain the characters and circumstances which are essential to an understanding of the plot. Upon his skill in so presenting his personages and their
25 surroundings that may be understood at the outset,

depends a large measure of his success. The first act of a play is thus spoken of as "the act containing the exposition." Like the overture of a musical composition, it indicates the nature of the whole. Now the opening of a novel, or the first lines of a short story, have a precisely similar function to perform. It is true that in the novel the exposition may be worked out in more detail.* The playwright has not a moment to lose after the curtain has once risen; every moment of the opening action counts heavily for or against his chances of interesting the audience in the personages of the play. But Walter Scott and Thackeray and Dickens ramble along in chapter after chapter of† pleasant prologues without appreciably advancing towards the real story which they have to tell, — so confident were these authors, no doubt, of their power to secure the attention of their readers, and so unerringly, in general, did they utilize all their apparently trivial descriptive and narrative details in instinctively forecasting the final effect of the tale.

These details are not only more deliberately presented in the novel than would be possible in the play, but they are also more accurately presented. There is less for us to guess at. The novelist, in spite of all the suppressions which his art makes necessary,‡ tells us more and leaves us less often to our own inferences, than the playwright. When the story-writer describes his heroine, we doubtless see her less distinctly than if

* Construe: more in details.

† Construe: fill chapter . . . with.

‡ See note ‡, page 67.

the dramatist had placed her on the stage for our inspection, but whereas the dramatist is forced to let us infer what is in her mind by her appearance, her facial expression, gestures, words and the attitude of
5 other personages respecting her, the novelist can tell us precisely and at once what she is thinking about and what she is likely to do. But whatever may be the differences in technique, both novelist and dramatist are bent first of all upon introducing their characters.
10 Then comes, commonly in the middle or towards the end of the first act of the play, not far from the beginning of a well constructed tale, what is called the "exciting force" or "initial impulse." Something happens, and even though this happening may be apparently insignificant, it begins to effect the entire course
15 of the plot. The Ghost appears to Hamlet; the witches confront Macbeth; Cassius talks with Brutus; the clash of interest begins; the objects of individual ambition or resolve are suddenly apparent. In the tale this
20 "moment" — that which turns the scale — is frequently quite undramatic and unimpressive, but it can usually be pointed out. In "Pendennis" it is where the Major receives the letter from his sister which tells about Arthur's infatuation for Miss Fotheringay. In "The House of the Seven Gables" it is the
25 opening of the shop after all the years of* dust and silence. In a romance of adventure, like Stevenson's "Kidnapped," it is [when] the orphan boy leaving home at early dawn to seek his fortune in the world.

BLISS PERRY.

* *voir*.

XVII

SUDERMANN

"Die Ehre," his first play, has much the same subject as Wildenbruch's "Die Haubenlerche": each concerns the relations of a rich family to a poor family among its dependents; each shows the rich offering benefits for a return in flesh and blood and honor. 5 There are strong situations in each play and both were successful on the stage. But Wildenbruch's play is thin and conventional compared to Sudermann's, on account of the conflicting motives in "Die Ehre," which we recognize as so true to life. Robert, who has 10 been ten years in India, accustomed to a larger, more modern life, comes back to a restricted, old-fashioned family which belongs decidedly to the lower middle-class; Alma, who has stayed at home, has been continually escaping from the annoyances of parental 15 control* to the temptations of the free, Bohemian circle to which she finds her way. It is all the same sort of thing that we may easily see around us; it does not take particular striking forms as we see it, but it would [do so], if a dramatist should deal with it. Robert 20 comes back from the freedom of his independent life to the pettiness of his old father and mother; so do hundreds of boys and girls come back from the university, say, to the farm. Alma, who chafes under the restrictions of the elder generation, wishes to seek 25 amusement and pleasure in her own way; and we have

* Insert: and has yielded.

examples of that, too, from the farm to the city, or from the house to the street. It is no great exhibition of genius to have noted so much, but it is, I think, a sign of genius, to conceive an action that shall
5 be a focus for half a dozen such motives, to carry it on by characters that shall continually represent them to us, and to express them and comment on them by continual epigram or chance remark that strike us surely and often remain in the mind.

10 Just what the action is, seems to me of lesser importance, if only it be interesting. "Die Ehre" was a successful play, and the critics, as a whole, paid very little attention to what I have been speaking of. Thus Bulthaupt, who is representative enough, criticizes the
15 play severely because of Graf Trast's disquisitions on honor. Now that turns the play into what is hideously called a problem-play. And further, it makes the play something that we, over here, cannot easily get hold of, for our ideas of honor are different in many
20 respects from those current in Germany, and though we may understand their feeling well enough, and Sudermann's criticism of it, yet it can hardly be a matter which we shall feel very keenly. Most Americans, I fancy, would agree with Graf Trast — he is
25 meant to be the man who has seen the world — in his view that honor differs with different people, being one thing in one nation or class and something else in another,* and that, if conventional honor were dispensed with in favor of duty, the world would be quite
30 as well off.

EDWARD EVERETT HALE.

* Construe: that it is in . . . something else than in . . .

XVIII

THE VALUE OF THE DRAMA

Now mark* that all great dramas, however complex and intricate their plot may be,† do‡ yet illustrate the greatest, and simplest, and tritest, and most universal of these great truths of life. "Hamlet," "Macbeth," "Faust," "Agamemnon" do teach, and teach most 5 impressively, these great central truths. And because they do teach, and because they do purpose to teach, they are greater than dramas which do not concern themselves with these great central truths, and have no message for mankind, either about the mysteries 10 of the Unseen, or those of human life. That is, the greatest dramas teach, and concern themselves about, the greatest and tritest and most central truths. But beyond this purpose to teach, which marks the greatest dramas of all, there is in the drama an immense power 15 of inculcating a wide knowledge of life. It is of course very difficult to divide this great knowledge of life from the great central purport in the plays I have just spoken about, seeing that the two are more or less mixed and blended in any play, and in the greatest of 20 plays are almost completely fused. The knowledge of life and mankind is in itself an education. Now this wide knowledge of life and mankind is what

* Construe: Let us mark.

† See Exercise XIV.

‡ Emphatic present *do* not translatable.

the drama can give in a transcendent measure. No book, no other art, no mere spoken address, no system of education can so instantly and vividly brand the memory with the realities* of life, and leave them
5 forever stamped on the mind as can the acted play.

But is this wide knowledge of life desirable? How far does it tend to perfect the science of wise living, which is the ultimate end of all education? I say the two are inseparable. Though in individual cases there
10 is or seems to be no necessary connection between full knowing and wise doing, though there is an eternal warfare between man's passions and man's peace, between what men preach† and what they practice,† between aspiration‡ and accomplishment,‡ yet there
15 is a constant ratio between what a nation or a race knows and what it does, between what it holds as the highest truths and the smallest daily actions of its people.

Intellectual advance means sooner or later moral
20 advance, and intellectual advance always comes first.

I say then that this wide knowledge of life, of good and evil, is a good§ in itself. And further, we live in an age when there is a loud and general demand to know the truth about life. It is an age of upheavals,
25 of inquiry, of searching.

You cannot quench this demand for knowledge of what life is and what life means. It is not only on the

* Construe: the realities into the memory.

† Translate by infinitives used as nouns.

‡ Translate by past participles used as adjectives, i. e., between the aspired to . . .

§ Construe: something good.

stage that* this demand is made; it meets you everywhere — in the reviews, in the latest novel, in drawing rooms, in the talk of the street, in the pulpit itself. And unless I much mistake the drift of modern thought, it will not be easily quieted and answered. 5

HENRY ARTHUR JONES.

* wo.

PART THIRD

**SUGGESTIONS FOR THEMES TO BE WRITTEN
IN GERMAN, BASED ON SUCH CLASSICAL
GERMAN TEXTS AS ARE MOST GENER-
ALLY READ IN OUR SCHOOLS AND
COLLEGES**

FIRST SERIES

Short themes of two or three hundred words.

Gedichte

Schiller, Der Kampf mit dem Drachen

1. Welche Gründe führt der Ritter an, um den Kampf mit dem Drachen zu entschuldigen?

Schiller, Die Bürgschaft

2. In welcher Weise verherrlicht Schiller in dieser Ballade die Freundschaft?

Schiller, Der Taucher

3. Schildern Sie die drei Hauptpersonen in der Ballade und erklären Sie, aus welchen Motiven sie handeln.

Uhland

4. Vergleichen Sie den König in der Ballade „Vertrau' de Born“ mit demjenigen in „Des Sängers Fluch“ in bezug auf ihren Charakter und ihr Verhältnis zur Kunst.

Dramen

Lessing, Minna von Barnhelm

5. Welche Gründe gibt Tellheim für seine Weigerung, Minna zu heiraten, und wie sucht sie, dieselben zu widerlegen?

6. Welche Rolle spielen die zwei Ringe in diesem Drama?

Lessing, Emilia Galotti

7. Hat Lessing die Ermordung Emilias durch ihren Vater genügend motiviert?

8. Welche Rolle spielt Orsina im Gang der Handlung? Welche Eigenschaften zeigt sie dem Prinzen, Marinelli und Odoardo gegenüber?

Lessing, Nathan der Weise

9. Ist der Vorwurf der Kritiker berechtigt, daß Lessing in diesem Drama ungerecht gegen das Christentum gewesen sei?

Schiller, Wallenstein

10. Durch welche Züge hat Schiller den Wallenstein der Geschichte im Drama veredelt und uns sympathisch gemacht?

11. Wird Wallenstein zum Verräter durch den Zwang der Verhältnisse oder durch sein eigenes Wesen?

Schiller, Maria Stuart

12. Wie wird Maria von ihren Freunden und wie von ihren Feinden beurteilt?

13. Was ist Marias Auffassung ihrer Schuld und Sühne?

Schiller, Die Jungfrau von Orléans

14. Welche inneren Konflikte macht Johanna im Laufe der Handlung durch?

Schiller, Die Braut von Messina

15. Wird Don Cesar durch seine eigne Leidenschaft schuldig oder ist seine Tat eine Folge des Fluches? Kann die

Tat gleichzeitig frei sein und aus seinem eigenen Charakter hervorgehen und doch eine Folge des Fluches sein?

16. Was ist das Schicksal? Wie verwendet Schiller diese Idee in der „Braut von Messina“? Wäre dieses Drama ohne die Schicksalsidee denkbar?

Schiller, Wilhelm Tell

17. Mit welchen Gründen verteidigt Rudenz seine Anhänglichkeit an Österreich? (Akt II.)

18. Beschreiben Sie die Veränderung im Charakter Tells, welche im Drama vor sich geht; durch welche Einflüsse wird er aus einem ruhigen Landmann zu einem tätigen Kämpfer für die Freiheit des Landes?

Goethe, Goetz von Berlichingen

19. Beschreiben Sie Goetz, wie wir ihn aus den Worten seiner Freunde und seiner Feinde kennen lernen.

Goethe, Egmont

20. Inwieweit ist es berechtigt zu behaupten, daß das Drama „Egmont“ keine Tragödie ist?

21. Welche Gründe bewegen Margarethe von Parma zu dem Ausspruch: „Ich fürchte Oranien und ich fürchte für Egmont“? (Akt I.)

Goethe, Iphigenie auf Tauris

22. Inwiefern beruht die Lösung des Dramas auf Iphigenies Wahrhaftigkeit?

23. In welche inneren Konflikte wird Iphigenie im Laufe der Handlung verwickelt?

Goethe, Tasso

24. Charakterisieren Sie Leonore von Santivale in ihrem Verhältnis zur Prinzessin und zu Tasso.

25. Charakterisieren Sie Antonio in seinem Verhältnis zu Tasso und zu Alfons.

Kleist, Der Prinz von Homburg

26. Aus welchem Grunde unterwirft sich Homburg dem Gesetz und inwiefern bezeichnet diese Unterwerfung eine Umwandlung in seinem Charakter und seiner Lebensanschauung?

27. War es die ursprüngliche Absicht des Kurfürsten, den Prinzen zu begnadigen?

Grillparzer, Sappho

28. Charakterisieren Sie die beiderseitigen Gefühle Sapphos und Phaon.

29. Worin besteht Melittas Anziehungskraft auf Sappho und Phaon?

Hebbel, Agnes Bernauer

30. Von welchem Gesichtspunkt aus war Agnes Bernauers Tod notwendig, und inwieweit ist er berechtigt?

SECOND SERIES

Longer and more formal themes.

I. Lessing, Minna von Barnhelm

Inwiefern ist Lessings „Minna von Barnhelm“ ein nationales Drama: a) in bezug auf die Form; b) in bezug auf den Inhalt?

**Außern Sie sich über den historischen Hintergrund;
den höheren Zweck dieses Lustspiels;
die deutschen Verhältnisse;
den Charakter Tellheims im Gegen-
satz zu demjenigen Riccauts.**

II. Lessing, *Emilia Galotti*

Charakteristik des Prinzen

Weisen Sie im einzelnen aus dem Drama nach:

- a) die guten Eigenschaften des Prinzen;
- b) seine Genußsucht und seinen Leichtsin;
- c) Marinellis schlechten Einfluß auf den Prinzen;
- d) die Folgen dieses Einflusses auf den Prinzen.

III. Schiller, *Die Jungfrau von Orleans*

Schuld und Sühne der Jungfrau

Nach Schillers Ansicht ist es ein wesentliches Erfordernis der Tragödie, daß der Held derselben nicht unschuldig leide, daß er vielmehr eine Schuld auf sich lade, diese Schuld aber sühne.

- a) Weisen Sie diese Theorie in dem Drama nach.

Welche Aufgabe hatte die Jungfrau?

Welche Bedingungen waren daran geknüpft?

Wie erfüllt sie die Aufgabe?

Wie und warum bricht sie ihr Gelübde?

Durch welche Buße will sie ihre Schuld sühnen?

Welchen Einfluß hat diese Buße auf sie?

- b) Stellen Sie den Unterschied fest zwischen den Schicksalen der historischen Jungfrau von Orleans und der von

Schiller geschaffenen Gestalt, und erklären Sie ausführlich im Sinne der erwähnten Theorie, warum Schiller von der historischen Wahrheit abweichen mußte.

IV. Schiller, Wallenstein

Inwiefern kann „Wallensteins Lager“ als Exposition des ganzen Wallensteindramas angesehen werden?

- a) Orientierung über Ort und Zeit.
- b) Abbild der im Drama auftretenden bedeutendsten Charaktere.
- c) Angabe des Themas für das ganze Drama.
- d) Andeutung der drohenden Verwicklung.

V. Schiller, Maria Stuart

Erzählen Sie, wie Schiller in seinem Drama „Maria Stuart“ unseren innigsten Anteil für seine Heldin erweckt, durch:

- a) ihre Liebenswürdigkeit und Schönheit;
- b) ihre traurige Lage;
- c) die Verjährung ihrer Schuld;
- d) die Reue ihres Herzens;
- e) Elisabeths ungerechtes Betragen gegen sie.

VI. Goethe, Goetz von Berlichingen

- a) Das höfische Leben.
- b) Das Leben der Ritter.
- c) Das Leben der Städter.
- d) Das Leben der Bauern.
- e) Das Leben der Zigeuner.

Entwerfen Sie ein Bild von dem Leben und den Verhältnissen eines dieser Stände zur Zeit Goetz von Berlichingens genau und ausschließlich nach den Aufschlüssen, die Sie darüber in Goethes Drama erhalten können.

VII. Goethe, Torquato Tasso

Tasso und Antonio

Führen Sie im einzelnen aus, in welcher Weise sich in diesen zwei Charakteren Idealismus und Realismus, Dichter und Staatsmann, das Phantasieleben des Gemüths und der praktische Weltverstand einander gegenüber stehen.

VIII. Goethe, Hermann und Dorothea

Wie sah das Städtchen aus, welches Goethe zum Schauplatz seines Gedichtes „Hermann und Dorothea“ gewählt hat?

Entwerfen Sie ein Bild dieser Stadt nach den Angaben des Gedichtes über:

- a) die Lage,
- b) das Aussehen der Gärten, Häuser und Straßen,
- c) das Gasthaus,
- d) die Apotheke,
- e) das Haus des Kaufmanns,
- f) die Obrigkeit der Stadt.

IX. Das Nibelungenlied

Schreiben Sie eine ausführliche Charakterisierung von Kriemhilde als Jungfrau und als Gattin, als trostlose Witwe und als rachsüchtiges Weib, und zeigen Sie im ein-

zelen, wie und warum ihr Charakter eine solche Umwandlung durchmacht.

X. Allgemeine Disposition einer Charakterstudie

- I. Vorgeschichte des Helden (oder der Heldin).
- II. Äußere Erscheinung.
- III. Charaktereigenschaften, festgestellt:
 - a) aus seinen eigenen Worten und Taten;
 - b) aus den Worten der anderen Personen.
- IV. Der herrschende Charakterzug und dessen Einwirkung auf die Handlung.
- V. Äußere Einflüsse, die auf den Charakter während des Dramas [oder des Romans] einwirken.
- VI. Entwicklung oder Entfaltung des Charakters unter diesen Einflüssen.
- VII. Der Seelenzustand des Helden am Ende des Dramas [oder des Romans] verglichen mit dem am Anfang desselben.

VOCABULARIES

VOCABULARIES

ABBREVIATIONS USED

<i>a.</i>	adjective	<i>n.</i>	neuter gender
(<i>acc.</i>)	accusative	<i>npr.</i>	proper noun
<i>ad.</i>	adverb	<i>pl.</i>	plural
<i>art.</i>	article	<i>pr.</i>	pronoun
<i>c.</i>	conjunction	<i>prp.</i>	preposition
(<i>dat.</i>)	dative	<i>refl.</i>	reflexive verb
(<i>ec.</i>)	ecclesiastical	(<i>f.</i>)	conjugated with <i>fem</i>
<i>f.</i>	feminine gender	<i>s.</i>	substantive
(<i>fig.</i>)	figurative	(<i>sep.</i>)	separable verb
(<i>gen.</i>)	genitive	(<i>theat.</i>)	theatrical
(<i>in comp.</i>)	in composition	<i>tr.</i>	transitive
(<i>insep.</i>)	inseparable verb	<i>v.</i>	verb
<i>intr.</i>	intransitive	*	Old (or Strong) or irregular verb
(<i>jur.</i>)	jurisprudence, legal		
<i>m.</i>	masculine gender		

Nouns; the declension is designated by numbers as follows:

- 1, gen. -*s*, pl. like sing.
- 1', same with Umlaut in pl.
- 2, gen. -*s* or -*es*, pl. adds -*e*.
- 2', same with Umlaut in pl.
- 3, gen. -*s* or -*es*, pl. adds -*er*.
- 3', same with Umlaut in pl.
- 4, gen. -(*e*)*n*, pl. adds -(*e*)*n*.

Remember that feminine nouns make no changes in the singular. See table of noun and adjective endings, page 187.

Adverbs; adverbs ending in -*ly* are not given, being translated in German by the simple adjective.

Prepositions; for cases which follow prepositions, see tables, page 188.

Verbs; all Old (or Strong) and irregular verbs are indicated in the vocabularies by an asterisk, *. For all forms, see table, page 189.

Verbs compounded with the prefixes *be-*, *ent-* or *emp-*, *ge-*, *ver-* and *zer-* are inseparable. All other compound verbs are separable except those compounded with *durch*, *um*, *unter*, *über* and *wieder*, which may be either. These are marked (*sep.*) or (*insep.*).

Verbs are marked as transitive or intransitive only when there is a difference between the two languages.

GERMAN-ENGLISH VOCABULARY

ab, *ad.* off, away.

Abbild, *n.* 3. image, portrait.

abbringen,* *v.* bring off; dissuade, divert.

Abend, *m.* 2. evening; west.

|| —land, *n.* 3". western land or country, West.

aber, *c.* but, however.

abhängen,* *v.* depend.

Abkunft, *f.* descent, family.

ab schlagen,* *v.* strike off; reject, refuse.

Ablicht, *f.* 4. view, aim, intention.

abweichen,* *v.* turn away or aside, deviate, depart.

achten, *v.* respect, regard. || *intr.* pay attention; regard, consider.

Acker, *npr.* Acre.

all, *pr. and a.* all, entire, whole.
|| **alles**, all, everything; everyone.

allgemein, *a.* common to all, general, universal.

allererst, *a.* first of all, very first.

als, *c.* as; as being, in character of; than; else than, other than; as if. || **zu edel — daß** she, too noble to or for her to.
alt, *a.* old, aged.

Alter, *n.* 1. old-age. || **von — her**, of old, of yore.

Altertum, *n.* 3". antiquity.

Amt, *n.* 3". office, place.

an, *prp.* at, close by, by; about; in, of, to, by means of.

Andenten, *n.* 1. remembrance, memory.

ander, *a.* other, else, different.

Andeutung, *f.* 4. indication, intimation.

anerkennen,* *v.* recognize, acknowledge.

Anerkennung, *f.* 4. acknowledgment, recognition.

Anfang, *m.* 2". beginning, commencement.

anfangen,* *v.* take up, begin.

anführen, *v.* lead on, command; adduce, allege.

Angabe, *f.* 4. statement, declaration.

angreifen,* *v.* lay hold on, seize, attack, fall upon.

Anhänger, *m.* 1. (*f.* -in) adherent, follower.

Anhänglichkeit, *f.* 4. attachment, adherence.

Ankunft, *f.* arrival.

anlangen, *v.* arrive, come.

- anmutig**, *a.* agreeable, graceful, charming.
- annehmen**,* *v.* take on, take; assume, take for granted.
 || *refl.* (with *gen.*) take an interest in.
- Anregung**, *f.* 4. stirring up, incitement, inspiration, suggestion.
- anrufen**,* *v.* call on, invoke, appeal to.
- Anschauung**, *f.* 4. view, aspect, contemplation.
- Anschlag**, *m.* 2". stroke; plan, design, plot.
- anschen**,* *v.* look on, regard, consider.
- ansetzen**, *v.* put in place, appoint.
- Anstellung**, *f.* 4. appointment, situation.
- Anteil**, *m.* 2. share, sympathy, interest.
- Anzahl**, *f.* 4. number, multitude.
- anziehen**,* *v.* draw on, attract.
- Anziehung**, *f.* 4. attraction.
 ||—*8kraft*, power of attraction.
- Anzug**, *m.* 2". dress, attire.
- Apothete**, *f.* 4. apothecary's shop, drug-store.
- armlich**, *a.* poor, needy; miserable.
- Arrest**, *m.* 2. arrest.
- Art**, *f.* 4. kind, sort; manner, way.
- Asien**, *npr.* Asia.
- auch**, *ad. and c.* also, too, likewise.
- auf**, *prp.* upon, on; at, in, of.
- Aufbau**, *m.* building up, erection; (*drama*) structure.
- aufdecken**, *v.* uncover; disclose, reveal.
- Aufenthalt**, *m.* 2. stay, sojourn, place of abode.
- auffallen**,* *v.* (*dat.*) fall on, strike the notice of, appear striking.
- Auffassung**, *f.* 4. conception, apprehension.
- Aufführung**, *f.* 4. (*theat.*) representation.
- Aufgabe**, *f.* 4. task, theme, problem.
- aufhalten**,* *v.* hold up. || *refl.* stop, stay.
- aufnehmen**,* *v.* take up, receive, entertain.
- aufregen**, *v.* stir up, agitate.
- aufreißerisch**, *a.* riotous, mutinous, revolutionary.
- Aufsatz**, *m.* 2". composition, essay.
- Ausschluß**, *m.* 2". disclosure, opening.
- Aufsicht**, *f.* oversight, inspection, superintendence.
- auftreten**,* *v.* step up, enter upon the stage, make appearance.
- Auge**, *n.* (*pl.* Augen) eye.
- Augenblick**, *m.* 2. moment, instant.

aus, *prp.* out of, from, of.

Ausdruck, *m.* 2". expression.

auseinander, *ad.* apart, asunder.

||—**setzen**, *v.* set asunder, explain.

ausführen, *v.* carry out; accomplish, perform; work out in detail.

ausführlich, *a.* complete, detailed.

Ausgabe, *f.* 4. delivery; edition.

Ausland, *n.* 3". foreign lands or places.

ausschließlich, *a.* exclusive.

aussehen,* *v.* look, appear, seem. || *s.* appearance, aspect.

äußer, *a.* outer, external.

Aussicht, *f.* 4. outlook, view.
|| in — **stellen**, hold out the prospect of.

ausprechen,* *v.* speak out, pronounce, express.

Ausspruch, *m.* 2". utterance.

ausüben, *v.* exercise.

auszeichnen, *v.* mark out, distinguish.

balb, *ad.* soon, shortly, quickly.

Ballade, *m.* 4. ballad.

Band, *n.* 2. bond, tie.

bangen, *v.* be anxious, be afraid. || *s.* anxiety, alarm.

Bart, *m.* 2". beard.

Bauer, *m.* (-erß, -ern) peasant,

country man. || —**burſche**, *m.* 4. country fellow, young peasant. || —**nſleid**, *n.* 3. peasant's dress or costume.

bedeuten, *v.* point at, mean, signify. || **bedeutend**, significant, important.

Bedeutung, *f.* 4. meaning, significance, importance.

Bedingung, *f.* 4. condition, terms.

bedürfen,* *v.* stand in need of, be in want of, need.

beeinflussen, *v.* inspire with, influence.

Befehl, *m.* 2. command, order.

befehlen,* *v.* commend; command, order.

befolgen, *v.* follow, obey.

befremden, *v.* astonish, surprise.

begeistern, *v.* inspire, fill with enthusiasm.

Begeisterung, *f.* 4. inspiration, enthusiasm.

begierig, *a.* desirous, eager.

begnadigen, *v.* show grace to, pardon.

Behandlung, *f.* 4. treatment.

behaupten, *v.* maintain, assert.

bei, *prp.* by, by the side of, near, at, in, with, to; at the house of.

beide, *a.* both, the two.

beiderseitig, *a.* of or on both sides, mutual.

Beil, *n.* 2. axe, hatchet.

- Beispiel**, *n.* 2. example. || zum —, for instance.
- beiwohnen**, *v.* be present, assist.
- bekannt**, *a.* known, noted, acquainted.
- bekennen**,* *v.* confess, acknowledge.
- bekommen**,* *v.* get, obtain, gain, receive.
- beleben**, *v.* enliven, animate.
- belehren**, *v.* teach, inform, instruct.
- beleidigen**, *v.* offend, insult.
- bemühen**, *refl.* exert one's self, endeavor, try.
- beobachten**, *v.* observe, watch.
- beratschlagen**, *v.* deliberate, confer, consult.
- berauben**, *v.* rob.
- berechtigen**, *v.* authorize, entitle, warrant.
- bereit**, *a.* ready, prepared.
- bereits**, *ad.* already.
- Berg**, *m.* 2. mountain.
- Beruf**, *m.* 2. vocation, profession, business.
- beruhen**, *v.* rest one's self; be founded, depend.
- berühmt**, *a.* famous, renowned, celebrated.
- beschäftigen**, *v.* busy, occupy.
- beschienen**,* *v.* shine upon, illuminate.
- beschreiben**,* *v.* describe, write on.
- besonder**, *a.* peculiar, particular, special. || —s, *ad.* in particular, especially.
- besser**, *a.* better.
- best**, *a.* best. || aufs beste, in the best manner.
- bestehen**,* *v.* endure, bear, insist, consist (of, aus, in).
- besteigen**,* *v.* mount upon, ascend.
- bestrafen**, *v.* visit with punishment, punish.
- Besuch**, *m.* 2. visit.
- betrachten**, *v.* consider, view, look at.
- Betragen**, *n.* conduct.
- betrauen**, *v.* entrust.
- betreffen**,* *v.* surprise, have to do with, concern.
- betreten**,* *v.* tread upon, set foot on or in.
- betrügen**,* *v.* deceive, cheat, impose on.
- beurteilen**, *v.* judge, estimate.
- Bevölkerung**, *f.* 4. population.
- bewahren**, *v.* keep, guard, preserve.
- bewegen**,* *v.* induce, impel, move, stir, agitate.
- beweisen**,* *v.* show, prove.
- bewußt**, *a.* known, conscious of, aware of.
- bezeichnen**, *v.* mark, denote, point out.
- Bezug**, *m.* relation. || in — auf, in relation to, with reference to.
- Bibel**, *f.* 4. Bible.

Bild, *n.* 3. image, picture, portrait.

bilden, *v.* make, build; educate, cultivate.

bis, *ad.* as far as, till. || *prp.* as far as to, till, until, to.
|| — auf, — zu, even to, until, all but.

Bitte, *f.* 4. request, entreaty.

bitten,* *v.* ask, request, beg.

bleiben,* *v.* continue, stay, remain.

Blid, *m.* 2. look, glimpse, sight.

bliden, *v.* look, show.

bloß, *a.* bare, mere, simple.

|| — stellen, lay bare, expose.

Braut, *f.* 2". bride, betrothed.

brechen,* *v.* break.

breit, *a.* broad, wide.

brennen,* *v.* burn, scorch.

Brennpunkt, *m.* 2. focus.

bringen,* *v.* bring, fetch.

Bruder, *m.* 1". brother.

Bund, *m.* bond, league, confederacy.

Burfche, *m.* 4. fellow.

Buße, *f.* 4. atonement, penance.

Charakter, *m.* 2.. character, disposition. || —eigenschaft,

f. 4. quality or trait of character. || —ſchilderung,

f. 4. character-drawing.

|| —ſtudie, *f.* 4. character-study. || —zug, *m.* 2". trait

of character, characteristic feature.

Chriſt, *m.* 4. Christian.

Chriſtentum, *n.* Christianity, Christendom.

da, *ad.* there, then. || *c.* when, as, whereas, since.

dabei, *a.* thereby, by it or them.

dadurch, *ad.* through or by or by means of it or them; by that means.

dagegen, *ad.* against it; on the contrary, on the other hand.

dämonifch, *a.* demon-like, demoniac.

dann, *ad.* then, thereupon.

daran, *ad.* thereon, on it; about it, in regard to it. || *es liegt nichts* —, nothing is depending on it, it is of no consequence.

darauf, *ad.* thereupon, upon or on it or that.

darin, *ad.* therein, in or at it or them.

darſtellen, *v.* set forth, exhibit, represent.

darüber, *ad.* thereover, concerning it.

daß, *c.* that, so that.

dauern, *v.* last, continue.

davon, *ad.* thereof, of or from it or that or them.

dazu, *ad.* thereto; in addition, besides.

- denkbar**, *a.* imaginable, conceivable.
- denken**,* *v.* think, imagine.
- Denkmal**, *n.* 2. or 3". monument, memorial.
- denn**, *ad.* then; for. || *c.* for. || *after comparative*, than.
- der** (*die, das*), *def. art.* the. || *dem.* *pr.* *a.* this, that. || *rel. pr.* who, which, that.
- derjenige**, *pr.* that one, the one, he.
- derselbe**, *pr.* the selfsame or same; he, she, it, they.
- deshalb**, *ad.* on that account, for that reason, therefore.
- deutsch**, *a.* German. || *as s.* a German. || —*land*, *n.* Germany.
- denken**, *v.* compose, invent.
- Dichtkunst**, *f.* poetic art, poetry.
- Dichter**, *m.* 1. poet.
- dichterisch**, *a.* poetical.
- Dichtung**, *f.* 4. poetry, mental invention. || —*sart*, *f.* 4. form of composition or poetry, poetic style.
- dienen**, *v.* serve, be of service to, be useful to.
- dies, dieser**, *pr. and a.* this, this one.
- Disposition**, *f.* 4. disposition, arrangement, outline.
- doch**, *ad.* though, nevertheless, yet, after all.
- dort**, *ad.* there, in that place.
- Drache**, *m.* 4. dragon.
- Drama**, *n.* (—*as, -en*) drama.
- Dramatiker**, *m.* 1. dramatic writer, dramatist.
- Drang**, *m.* 2". pressure, ardent desire, impulse; crowd. || *Sturm und —*, storm and stress.
- drei**, *a.* three.
- dringen**,* *v.* urge, crowd; penetrate, pierce.
- drohen**, *v.* threaten, menace.
- dünken**, *impers.* seem, appear.
- durch**, *ad.* through. || *prp.* through, by means of, owing to, by.
- durchblättern**, *v.* (*insep.*) turn over the leaves of, skim through.
- durchmachen**, *v.* (*sep.*) perform, accomplish; go through, experience.
- durchschnittlich**, *ad.* on an average.
- dürfen**,* *v.* be permitted or allowed, venture, dare; may or might. || (*with neg.*) must not.
- edel**, *a.* noble, lofty, exalted, generous. || —*mut*, *m.* magnanimity.
- ehe**, *c.* sooner than, before.
- eher**, *ad.* sooner, rather.
- Ehre**, *f.* 4. honor, glory, respect.
- Ehrenplatz**, *m.* 2". place or seat of honor.

- ehren**, *v.* honor, respect, revere.
Eifersucht, *f.* 4. jealousy, envy.
Eigenschaft, *f.* 4. property, characteristic quality, character.
ein, *num.* one. || *indef. art.* a, an. || *einer*, -e, -es, *pr.* a person, they, one, people.
einander, *indecl. pr.* one another, each other.
Einbildung, *f.* 4. imagination, fancy. || -skraft, *f.* 2". power of imagination.
Eindruck, *m.* 2". impression, sensation.
Einfluß, *m.* 2". influence, power.
eingedenk, *a.* mindful of, remembering (*gen.*).
eingreifen,* *v.* take hold, interfere, exert influence.
Einheit, *f.* 4. oneness, unity.
einig, *a.* one, united, single; any, some.
einladen,* *v.* invite, ask in.
einmal, *ad.* one time, once.
einnehmen,* *v.* receive, take possession of, occupy.
einräumen, *v.* make room in, concede, yield.
eintreten,* *v.* step in, enter; commence.
einwirken, *v.* work in, exert influence, operate.
Einwirkung, *f.* 4. influence.
einzeln, *a.* single, solitary, individual. || *im einzelnen*, in detail.
einziehen,* *v. tr.* draw in; take in. || *intr.* move in, enter.
Elend, *n.* exile; misery.
elend, *a.* miserable, pitiful, wretched.
Eltern, *pl.* parents.
empfangen,* *v.* receive, take, accept.
empfindlich, *a.* susceptible, sensitive.
empfinden,* *v.* be sensible of, perceive, feel.
empor, *ad.* upward, on high.
Ende, *n.* (-es, -en) end, conclusion.
endgültig, *a.* definitive, final.
endlich, *ad.* finally, at last.
eng, *a.* narrow, close.
englisch, *a.* English.
entdecken, *v.* discover, reveal.
enterben, *v.* disinherit.
Entfaltung, *f.* 4. unfolding, development.
entfernen, *v.* put far off, go off, withdraw. || *entfernt*, remote, distant, far off.
entgegen, *ad.* against, in opposition, forth to meet. || *prp.* against, to meet.
entgegensehen,* *v.* look forward to, expect.
enthüllen, *v.* unveil, disclose.
entkommen,* *v.* come off, get away, escape.
entlarven, *v.* unmask.
entscheiden,* *v.* decide, determine.

- Entscheidung**, *f.* 4. decision, determination.
- entschließen**,* *v.* resolve, determine, make up one's mind.
- entschlossen**, resolved, resolute.
- entschuldigen**, *v.* excuse, justify.
- Enttäuschung**, *f.* 4. disabuse, disappointment.
- entwerfen**,* *v.* sketch, draw in outline, devise, plan.
- Entwicklung**, *f.* 4. unfolding, development, evolution.
- entzücken**, *v.* ravish, enrapture.
- Epilog**, *m.* 2. epilogue.
- Episode**, *f.* 4. episode.
- er**, *pers. pr.* he, it.
- erachten**, *v.* deem, hold, consider.
- Erde**, *f.* 4. earth, ground, world.
- Ereignis**, *n.* 2. occurrence, event.
- Erfolg**, *m.* 2. result, issue.
- Erfordernis**, *n.* 2. requirement, requisite.
- erfüllen**, *v.* fill; fulfil, accomplish.
- Erfüllung**, *f.* 4. fulfilment, accomplishment.
- erhalten**,* *v.* obtain, receive; keep, preserve.
- erheben**,* *v.* lift, raise.
- erinnern**, *v.* remind. **refl.** remember, recall.
- Erinnerung**, *f.* 4. remembrance, recollection, memory.
- erkennen**,* *v.* perceive, understand, recognize.
- erklären**, *v.* explain, declare, announce.
- erleben**, *v.* experience, meet with.
- erleichtern**, *v.* make lighter or easier, alleviate, lighten.
- erleiden**,* *v.* suffer, bear, endure.
- Ermordung**, *f.* 4. murder.
- ernennen**,* *v.* nominate, appoint.
- Ernennung**, *f.* 4. nomination, appointment.
- erneuern**, *v.* renew.
- Ernst**, *m.* earnestness, seriousness.
- ernst**, *a.* earnest, serious, grave.
- erreichen**, *v.* reach, attain, arrive at, gain.
- Errungenschaft**, *f.* 4. acquisition by effort.
- erscheinen**,* *v.* shine forth, appear.
- Erscheinung**, *f.* 4. appearance, apparition.
- ersetzen**, *v.* restore, replace, make up the loss of.
- erfinden**,* *v.* think out, devise.
- erfunden**, invented.
- ersparen**, *v.* spare, save.
- erst**, *a.* first. **ad.** firstly, for the first time; but just, only, not until.
- erstens**, *ad.* firstly, in the first place.

erfter, *a.* former.
erftreben, *v.* gain by striving, procure by effort.
Erwägung, *f.* 4. weighing, consideration.
erwähnen, *v.* make mention of, mention.
erwarten, *v.* wait for, await, expect.
erwecken, *v.* awaken, rouse.
erzählen, *v.* relate, tell.
Erziehung, *f.* 4. bringing up, education.
es, *pers. pr. n.* it.
etwa, *ad.* nearly, about.
etwas, *indef. pr. indecl.* something. || *ad.* somewhat, a little, rather.
Europa, *npr.* Europe.
europäifch, *a.* European.
Exposition, *f.* 4. exposition, introduction.

fahren,* *v.* go, drive, sail.
fallen,* *v.* fall, descend. || **ſchwer** —, come hard.
falls, *ad.* in case, if.
Fanatismus, *m.* fanaticism.
fangen,* *v.* catch, capture, make prisoner.
faffen, *v.* hold, include, lay hold of, grasp, seize, conceive.
faſt, *ad.* almost, nearly.
fehſt, *ad.* wrong, amiss, in vain.
 || —**ſchlagen**,* *intr.* miscarry, fail.

Feind, *m.* 2. enemy, foe.
Feldherr, *m.* 4. commander-in-chief, general.
fern, *a. and ad.* distant, far off.
 || **inwie** —, how far, in what measure.
feſt, *a.* fast, firm, solid, fixed.
 || —**ſtellen**, *fix*, settle.
finden,* *v.* find, meet with.
finſter, *a.* dark, gloomy, morose.
ſiehen, *v.* beg, beseech. || *as s.* supplication.
ſiechen,* *v.* flee, escape.
Fluch, *m.* 2°. curse, oath.
fluchen, *v.* curse, swear.
Fluß, *m.* 2. flow, river, stream.
Folge, *f.* 4. series, order, result.
folgen, *v.* follow, succeed, obey.
fürderlich, *a.* furthering, beneficial.
Form, *f.* 4. form, shape.
fort, *ad.* forth, away, gone, off.
fortgehen,* *v.* go forth or away, go on, continue.
Frage, *f.* 4. question, inquiry.
Frankreich, *n.* 2. France.
Franzofe, *m.* 4. Frenchman.
franzöſiſch, *a.* French.
Frau, *f.* 4. woman, wife.
frei, *a.* free, clear.
freisprechen,* *v.* declare free, acquit.
freiwillig, *a.* voluntary.
Freiheit, *f.* 4. freedom, liberty.

- fremd**, *a.* strange, foreign. || *as* *s.* stranger, foreigner.
- Fremdling**, *m.* 2. stranger, alien.
- Freude**, *f.* 4. joy, pleasure, delight.
- freuen**, *v. tr.* give pleasure. || *refl.* be glad, feel pleasure, rejoice.
- Freund**, *m.* 2. friend. || —*s.* *treue*, *f.* 4. fidelity in friendship.
- freundlich**, *a.* friendly, kindly.
- Friede**, *m.* 4. peace.
- Friedrich**, *npr.* Frederick.
- frivol**, *a.* frivolous.
- fröhlich**, *a.* joyous, gay, merry.
- früh**, *a.* early.
- Frühe**, *f.* 4. early time, morning.
- fühlen**, *v.* feel, touch, be convinced of.
- führen**, *v.* bring, conduct, lead, wield.
- Führer**, *m.* 1. leader, guide.
- Führung**, *f.* 4. leading, guiding, direction.
- fünf**, *num.* five. || —*zehn*, *num.* fifteen.
- für**, *prp.* for, in behalf of.
- fürchten**, *v.* be afraid of, fear, dread. || *refl.* be afraid.
- Fürsprache**, *f.* 4. speaking for any one, intercession, mediation.
- Fürst**, *m.* 4. sovereign, prince.
- Fuß**, *m.* 2". foot.
- Gang**, *m.* 2". motion, progress, walk, passage.
- ganz**, *a.* whole, complete. || *ad.* wholly, entirely, quite.
- Garten**, *m.* 1". garden.
- Gast**, *m.* 2". guest, visitor. || —*haus*, *n.* 3". inn, hotel.
- Gatte**, *m.* 4. husband.
- Gattin**, *f.* 4. wife.
- gebären**,* *v.* bear, give birth to.
- Gebäude**, *n.* 1. building.
- geben**,* *v.* give, confer, bestow.
- Gebieter**, *m.* 1. commander, ruler.
- Geburt**, *f.* 4. birth. || —*stätte*, *f.* 4. birthplace.
- Gedanke**, *m.* 4. thought, idea.
- Gefahr**, *f.* 4. danger, risk.
- Gefängnis**, *n.* 2. prison.
- Gefühl**, *n.* 2. feeling, sensation, sentiment.
- gegen**, *prp.* against, toward. || —*satz*, *m.* 2". opposition, contrast. || —*teil*, *n.* 2. contrary, reverse.
- gegenüber**, *ad.* opposite. || *prp.* opposite, over against, in presence of, in relation to, as concerns.
- geheim**, *a.* secret. || *im* —*en*, in secret, privately.
- gehen**,* *v.* go, walk, leave, depart. || *in Erfüllung* —, be accomplished or realized.
- Gehör**, *n.* hearing, attention.
- gehörchen**, *v.* listen to, obey.
- gehören**, *v.* belong to.

Geist, *m.* 3. spirit, mind.
geistig, *a.* spiritual, mental.
gelaugen, *v.* arrive, reach.
gelingen,* *v.* prove successful.
 || es gelingt ihm, he succeeds
 or prospers (in something).
gelten,* *v.* have value, pass.
 || (with *dat.*) concern, apply
 to.
Gelübde, *n.* 1. solemn promise,
 vow.
Gemüt, *n.* 3. spirit, state of
 mind, mood.
genau, *a.* close.
genug, *ad.* enough.
genügen, *v.* be enough. || ge-
 nügend, satisfactory, suffi-
 cient.
Genuß, *m.* 2. enjoyment, pleas-
 ure. || —sucht, *f.* greed or
 desire for enjoyment.
gerade, *a.* straight, direct. || *ad.*
 directly, just, precisely.
gerecht, *a.* righteous, just.
gereichen, *v.* be conducive, re-
 dound to.
gern, *ad.* with pleasure, gladly,
 willingly.
gesamt, *a.* united, joint, col-
 lective, total. || —bevölle-
 rung, *f.* 4. total population.
Geschichte, *f.* 4. story, tale, his-
 tory.
geschichtlich, *a.* historical.
Gesellschaft, *f.* 4. company, so-
 ciety.
Gesetz, *n.* 2. law.

Gesicht, *n.* 2. or 3. face, visage.
 || —punkt, *m.* 2. point of
 view, aspect.
gefinnt, *a.* minded, disposed.
Gefinnung, *f.* 4. intention, sen-
 timent.
gefonnen, *a.* disposed. || —sein,
 be resolved.
Gespens, *n.* 3. ghost, phantom.
Gestalt, *f.* 4. form, shape,
 figure.
Geständnis, *n.* 2. confession.
gewinnen,* *v.* win, gain, ob-
 tain. || neugewonnen, newly
 won.
gewöhnen, *v.* accustom to.
gewohnt, *a.* wont, accustomed
 (an, to).
Glanz, *m.* radiance, brightness,
 splendor.
glauben, *v.* believe, have faith
 in, think.
gleich, *a.* like. || —zeitig, *a.* at
 the same time, simultane-
 ous.
gleiches,* *v.* be like, resemble.
Glocke, *f.* 4. bell.
Glück, *n.* luck, good fortune,
 happiness, prosperity.
glücklich, *a.* fortunate, lucky,
 happy. || —erweise, *ad.* for-
 tunately, luckily.
Gönner, *m.* 1. well-wisher, pa-
 tron.
greifen,* *v.* grasp, seize.
Griech, *m.* 4. Greek.
Groll, *m.* 2. rancor, ill-will.

groß, *a.* great, large, big.

||—staat (-s, -en), *m.* great power or nation.

Größe, *f.* 4. greatness, magnitude, size.

grübeln, *v.* brood, ponder.

Grund, *m.* 2°. ground, bottom, basis; cause, grounds. || zu Grunde, to the bottom, to destruction. ||—verschieben, *a.* radically different.

günstig, *a.* favorable, gracious.

gut, *a.* good, excellent. || *ad.* well.

Güte, *f.* goodness, kindness.

haben,* *v.* have, possess.

halb, *a.* half.

halten,* *v.* hold, keep, retain; endure, esteem, think, consider. ||—für, deem, consider as.

Hand, *f.* 2°. hand.

handeln, *v.* act, behave, deal.

Handlung, *f.* 4. action, deed.

hart, *a.* hard, stiff, difficult.

||—näckig, *a.* stiff-necked, stubborn.

Hass, *m.* 2. hate, hatred.

Haupt, *n.* 3°. head, chief.

||—person, *f.* 4. chief person or character. ||—sächlich, *a.* chief, main.

Haus, *n.* 3°. house.

Heer, *n.* 2. host, army.

heften, *v.* fasten, attach, fix.

Heimat, *f.* 4. home.

heiraten, *v.* marry.

heiter, *a.* clear, bright, cheerful.

Held, *m.* 4. hero, champion.

||—engestalt, *f.* 4. heroic figure.

Heldin, *f.* 4. heroine.

her, *ad.* hither, along; ago.

Herr, *m.* 4. master, sir, Mr.

Herrschaft, *f.* 4. dominion, government.

herrschen, *v.* rule, reign, govern.

hervorgehen,* *v.* come forth, proceed, follow.

hervorragend, *v.* be prominent, be distinguished.

Herz, *n.* 4. heart, courage.

herzlich, *a.* hearty, cordial.

Herzog, *m.* 2. duke.

heute, *ad.* to-day, this day.

hier, *ad.* here.

hinab, *ad.* down. ||—ziehen,* *tr.* draw down, pull down.

hinaus, *ad.* out, hence, forth, away, out. ||—reiten,* *intr.* ride out.

Hindernis, *n.* 2. hindrance, obstacle.

hinreißen,* *v.* tear or carry away, carry along with violence.

hinüber, *ad.* over thither, over, across.

historisch, *a.* historical.

hoch, *a.* high, tall, great, exalted, sublime. || *superl.*

höchst, highest. || *as ad.* in

- the highest degree, most, extremely.
- hoffen**, *v.* hope, expect.
- hoffnung**, *f.* 4. hope, expectation. || —**los**, *a.* hopeless.
- höflich**, *a.* courtlike, courteous, at court.
- Höfling**, *m.* 2. courtier.
- hohn**, *m.* scorn, mockery. || —**lachen**, *v.* laugh scornfully, laugh to scorn.
- hören**, *v.* hear, listen.
- hübsch**, *a.* pretty, fair.
- huldigen**, *v.* pay homage to, devote oneself to.
- humor**, *m.* humor.
- hundert**, *num.* hundred.
- ich**, *pr.* I.
- Idealismus**, *m.* idealism.
- Idealist**, *m.* 4. idealist.
- Idee**, *f.* 4. idea, notion.
- ihr**, *pers. pr. 2nd pl.* you. || —*pr. poss. sing. f.* her. || *pl.* their. || **Ihr**, your.
- ihrerseits**, *ad.* on her, its or their side, for . . . part.
- ihrerwegen**, *ad.* on her, its or their account, for . . . sake.
- immer**, *ad.* ever, always.
- in**, *prp. (acc.)* in, into. || *(dat.)* within, at, in.
- inbrünstig**, *a.* ardent, fervent.
- Inhalt**, *m.* 2. contents, substance.
- inner**, *a.* inner, interior.
- innig**, *a.* intimate, hearty, warm.
- Insel**, *f.* 4. island.
- Interesse**, *n.* 4. interest.
- Iphigene**, *npr.* Iphigenia.
- irgend**, *ad.* ever, whatever, at all. || —**ein**, any . . . soever, some, any.
- Italien**, *npr.* Italy.
- italienisch**, *a.* Italian.
- Jahr**, *n.* 2. year. || —**hundert**, *n.* 2. century, hundred years.
- je**, *ad.* always, ever. || **von je(her)**, always.
- jeder**, *-e, -es, pr. and a.* each, every.
- jetzt**, *a.* present.
- jetzt**, *ad.* at the present time, now.
- Jugend**, *f.* 4. youth. || —**jahre**, years of youth, youth.
- jugendlich**, *a.* youthful.
- jung**, *a.* young, youthful, new.
- Jungfrau**, *f.* 4. maiden, virgin.
- Jüngling**, *m.* 2. young man, youth.
- Kaiser**, *m.* 1. emperor.
- Kampf**, *m.* 2". fight, combat, battle.
- Kämpfer**, *m.* 1. combatant, fighter.
- Karl**, *npr.* Charles.
- Kastanie**, *f.* 4. chestnut.

- Katholizismus**, *m.* Catholicism.
Kaufmann, *m.* (*pl.* Kaufleute) merchant, tradesman.
kaum, *ad.* hardly, scarcely.
kehren, *v.* turn.
kein (*keiner*), *pr. and a.* no, none, not one, not any.
 ||—*eswegs*, *ad.* in no wise, noways, by no means.
kennen,* *tr.* know, be acquainted with.
Kenntnis, *f.* 2. knowledge, information, science.
Kind, *n.* 3. child. ||—*erjahre*, *pl.* childish years, childhood.
Kindheit, *f.* 4. childhood, infancy.
Klage, *f.* 4. lament, complaint, accusation.
Klassisch, *a.* classical.
Kleid, *n.* 3. garment, clothing, dress.
Kleiden, *v.* clothe, dress.
Klein, *a.* little, small. ||—*asien*, Asia Minor. ||—*staat*, minor state, small country.
knüpfen, *v.* fasten together, unite, tie.
kommen,* *v.* come, approach, arrive.
Konflikt, *m.* 2. conflict, problem.
König, *m.* 2. king.
Königin, *f.* 4. queen.
können,* *v.* can, be able.
Kraft, *f.* 2". strength, vigor, power, force.
kränken, *v.* give pain to, mortify, insult.
Krankheit, *f.* 4. illness, disease.
Kreis, *m.* 2. circle.
Kreuz, *n.* 2. cross, crucifix. ||—*zug*, *m.* 2". crusade.
Krieg, *m.* 2. war, strife. ||—*ss* [Haupt]sitz, *m.* 2. seat of war. ||—*ss*zug, *m.* 2". military expedition, campaign.
Kritiker, *m.* 1. critic.
Krone, *f.* 4. crown.
Krönung, *f.* 4. crowning, coronation.
Kunst, *f.* 2". skill, art.
Kurfürst, *m.* 4. Elector.
kurz, *a.* short, brief.
kürzlich, *ad.* shortly, briefly; a short time ago, recently.
lachen, *v.* laugh.
laden,* *v.* load, charge, burden. ||—*auf*, take upon.
Lage, *f.* 4. situation, position.
Lager, *n.* 1. couch; camp, encampment.
Land, *n.* 2. or 3". land, country. ||—*mann*, country man, farmer. ||—*esfürst*, ruler of a country, sovereign.
lang, *a.* long.
lassen,* *v.* let alone, leave; let, permit, allow, suffer. || *before infin.* cause, make, have.
Lauf, *m.* 2". run, course.
launisch, *a.* capricious, peevish.

leben, *v.* live, exist, dwell.

|| *as s.* life, living. || —*fröh*, *a.* enjoying life, joyful.
|| —*ewahrheit*, *f.* 4. truth to life.

Lebzeit: zu seinen —*en*, in his lifetime.

Legation, *f.* 4. legation.

legen, *v.* lay, place.

lehren, *v.* teach.

Lehrer, *m.* 1. teacher.

leicht, *a.* light; easy.

Leichtsinn, *m.* levity, frivolity, indiscretion.

leiden,* *v.* suffer, endure, put up with, allow.

Leidenschaft, *f.* 4. passion.

leise, *a.* soft, low, gentle.

leisten, *v.* perform; do, render.

Leitung, *f.* 4. guidance, direction.

lenken, *v.* direct aright, steer, govern.

lernen, *v.* learn.

lesen,* *v.* read.

Leser, *m.* 1. reader, lecturer.

leht, *a.* last, latest, final.

lehter, *a.* latter.

lieb, *a.* dear.

Liebe, *f.* love. || —*voll*, *a.* loving, affectionate.

lieben, *v.* love, like. || *geliebt*, *a.* beloved; *as s.* lover, sweetheart.

Liebenswürdigkeit, *f.* 4. loveliness, amiableness.

Liebbling, *m.* 2. darling, favorite.

Lied, *n.* 3. song.

liegen,* *v.* lie, be situated, be.

|| *es liegt ihm viel daran*, it is of much importance to him.

Linde, *f.* 4. linden, lime-tree.

List, *f.* 4. craft, cunning, artifice.

Lösung, *f.* 4. loosening, release, solution.

Löwe, *m.* 4. lion. || —*herz*, *npr.* Lion-hearted, *Cœur-de-lion*.

Lust, *f.* 2". pleasure, delight, joy, desire.

Lustspiel, *n.* 2. comedy.

lustwandeln, *v.* walk for pleasure, walk.

machen, *v.* make, bring about, do. || *sich auf den Weg —*, set out, depart.

Main, *npr.* Main (river).

Mal, *n.* 2. token; time, turn.

malerisch, *a.* picturesque.

man, *indef. pr. subject*, one, people, they.

mancher, —*e*, —*es*, *indef. pr. and a.* many a, many a one.

|| *pl.* many.

manchmal, *ad.* many a time.

mangeln, *v. impers.* be wanting, lack, be in want of.

Mann, *m.* 3". man, husband; soldier, men.

Märchen, *n.* 1. story, tale, legend.

Margarete, *npr.* Margaret.

mehr, *ad.* more.

mehrere, *pr. pl.* more than one, several.

meistens, *ad.* for the most part, mostly.

mild, *a.* mild, gentle, benevolent, charitable.

militärisch, *a.* military.

Million, *f.* 4. million.

Minister, *m.* 1. minister.

Minute, *f.* 4. minute.

mißfallen,* *v.* displease, be disagreeable to.

mit, *prp.* with, along with, by.

miteinander, *ad.* with one another, together.

Mittelalter, *n.* 1. Middle Ages.

mitten, *ad.* midway, in or into the midst of.

mögen,* *v.* may, might; like, choose, care, desire.

möglich, *a.* possible.

Möglichkeit, *f.* 4. possibility.

Monat, *m.* 2. month.

Mord, *m.* 2. murder. || —**befehl**, *m.* 2. order to put to death.

Morgen, *m.* 1. morn, morning.

Motiv, *n.* 2. motive, theme.

motivieren, *v.* motivate, furnish ground or reason for, account for.

Motivierung, *f.* 4. explanation of motives, justification.

müde, *a.* tired, weary.

Mühe, *f.* 4. toil, labor, pains.

müssen,* *v.* must, be compelled, have to.

Mutter, *f.* 1st. mother.

nach, *prp.* after, behind; for, about; to, toward, for.

nachdem, *c.* after the time that, after. || *ad.* afterwards.

nachfolgen, *v.* follow after, succeed to.

nächst, *a.* next, nearest, closest.

nachweisen,* *v.* point out, show, prove.

Nation, *f.* 4. nation.

national, *a.* national.

Natur, *f.* 4. nature, character.

natürlich, *a.* natural. || *ad.* naturally, as a matter of course.

Neapel, *npr.* Naples.

neben, *prp.* beside, by the side of, by.

Nebenbühler, *m.* 1. competitor, rival.

nehmen,* *v.* take, take away.

Neigung, *f.* 4. inclination, affection, attachment.

nennen,* *v.* name, call, speak of.

neu, *a.* new, fresh; late. || —**erwonnen**, newly won or acquired.

nicht, *ad.* not.

Nichtigkeit, *f.* 4. vanity, nothingness.

nichts, *pr.* nothing.

nie, *ad.* never, at no time.

nieder, *ad.* down.
niemand, *pr.* nobody, no one.
noch, *ad.* besides, still, yet.
Not, *f.* 2°. need, necessity.
notwendig, *a.* necessary, indispensable.
nun, *ad.* now.
nur, *ad.* only, simply.

ob, *prp.* for, on account of.
 || *c.* whether, if.
obgleich, *c.* although, though.
ober, *a.* upper, chief. || —**hand**,
f. upper hand.
Öbrigkeit, *f.* 4. magistrate, authorities.
oder, *c.* or.
offen, *a.* open, frank, sincere.
öffentlich, *a.* public, open.
Offizier, *m.* 2. officer.
oft, *ad.* oft, often, frequently.
ohne, *prp.* without, except.
Onkel, *m.* 1. uncle.
Opfer, *n.* 1. offering, sacrifice, victim.
opfern, *v.* make an offering of, sacrifice.
Oranien, *npr.* Orange.
Orest, *npr.* Orestes.
orientalisch, *a.* Oriental, Eastern.
Orientierung, *f.* 4. finding one's bearings, setting right, finding out.
Ort, *m.* 2. or 3°. place, spot.
Österreich, *npr.* Austria.

Paar, *n.* 2. pair, couple. || **ein paar**, two or three, a few.
Palast, *m.* 2°. palace.
Palestina, *npr.* Palestine.
Park, *m.* 2. park.
Periode, *f.* 4. period, space of time.
Person, *f.* 4. person, character.
Pfarrer, *m.* 1. parson.
Pfarrhaus, *n.* 3°. parsonage.
Pflicht, *f.* 4. obligation, duty.
Phantasie, *f.* 4. fancy, imagination.
Pilger, *m.* 1. pilgrim.
Plan, *m.* 2°. plan, scheme, plot.
politisch, *a.* political, politic.
Post, *f.* post, post-office, mail.
 || —**wagen**, *m.* 1. mail-coach.
Pracht, *f.* show, splendor, magnificence.
praktisch, *a.* practical.
Preußen, *npr.* Prussia.
Prinz, *m.* 4. prince.
Prinzessin, *f.* 4. princess.
Prozent, *n.* 2. per cent.
Publikum, *n.* public, audience.
rauschfüchtig, *a.* revengeful.
Rahmen, *m.* 1. frame, border.
rahmen, *v.* frame.
Rat, *m.* 2°. counsel, advice; council, counselor, adviser.
raten,* *v.* give advice, advise, counsel.
Räuber, *m.* 1. robber.
räumen, *v.* make room in,

- leave vacant, clear away, remove.
- Realismus**, *m.* realism.
- Realist**, *m.* 4. realist.
- recht**, *a.* right.
- Recht**, *n.* 2. right, justice.
 || — *Gelehrter*, *a.* as *s.* lawyer, jurisconsult.
- regeln**, *v.* regulate, order.
- regieren**, *v.* reign over, rule, govern.
- Regierung**, *f.* 4. reign, government.
- Begung**, *f.* 4. movement, agitation, emotion.
- reich**, *a.* rich.
- Reich**, *n.* 2. empire, realm, kingdom.
- Reichsstadt**, *f.* 2ⁿ. imperial city.
- Reichtum**, *m.* 3ⁿ. riches, wealth.
- reifen**, *v.* ripen, grow ripe, mature.
- Reihe**, *f.* 4. row, series, rank.
- rein**, *a.* pure, clean, clear.
- Reise**, *f.* 4. journey, travel, trip.
- reisen**, *v.* journey, travel.
- reiten**,* *v.* ride, go on horseback.
- religiös**, *a.* religious.
- retten**, *v.* rescue, save.
- Retter**, *m.* 1. deliverer, pre-server.
- Rettung**, *f.* 4. rescue, escape.
- Reue**, *f.* repentance, remorse.
- richtig**, *a.* right, correct, true, proper.
- Ring**, *m.* 2. ring.
- Ritter**, *m.* 1. chevalier, knight.
- Rolle**, *f.* 4. roll; rôle, part.
- Rom**, *npr.* Rome.
- rot**, *a.* red.
- Rückkehr**, *f.* return.
- Rückweg**, *m.* 2. way back, return.
- Ruf**, *m.* 2. call, cry; report, fame, reputation.
- ruhig**, *a.* quiet, calm.
- Ruhm**, *m.* fame, glory.
- rühmen**, *v.* extol. || *refl.* boast, glory.
- rühren**, *v.* stir, move.
- Saal**, *m.* 2ⁿ. hall, saloon.
- sagen**, *v.* say, tell, speak.
- Sänger**, *m.* 1. singer, minstrel.
- Schaden**, *v.* do harm to, hurt, injure.
- schaffen**,* *v.* shape, create, make.
- schämen**, *v.* put to shame.
 || *refl.* be ashamed.
- Schar**, *f.* 4. troop, host.
- Schatz**, *m.* 2ⁿ. treasure.
- schätzen**, *v.* value, esteem.
- Schau**, *f.* show, spectacle.
- scheiden**,* *v. tr.* divide. || *intr.* part, separate, depart.
- schienen**,* *v.* shine; seem, appear.
- schenten**, *v.* pour out; give, bestow, grant.
- Scherz**, *m.* 2. joke, jest, fun.
- schicken**, *v.* send, despatch.

Schicksal, *n.* 2. fate, destiny.

Schildern, *v.* paint, describe.

Schilderung, *f.* 4. delineation, description.

Schlacht, *f.* 4. battle, combat, fight. || —feld, *n.* 3. field of battle.

Schlecht, *a.* bad, base, mean.

Schloß, *n.* 3°. lock; castle, palace.

Schmeicheln, *v.* flatter.

Schon, *ad.* surely, indeed; already, often.

Schön, *a.* beautiful, handsome, fair, fine.

Schönheit, *f.* 4. beauty.

Schöpfen, *v.* draw, scoop; derive, obtain. || Verdacht —, conceive a suspicion.

Schreiben,* *v.* write.

Schritt, *m.* 2. step, stride, pace.

Schuld, *f.* 4. debt; fault, guilt.

Schuldlos, *a.* guiltless.

Schuldig, *a.* owing; culpable, guilty (of).

Schule, *f.* 4. school.

Schwede, *m.* 4. Swede.

Schweiz, *npr. f.* Switzerland.

Schwer, *a.* grievous, sore, heavy, hard, difficult.

Schwert, *n.* 3. sword.

Schwester, *f.* 4. sister.

Sechs, *num.* six.

Seele, *f.* 4. soul. || —zustand, *m.* 2°. state of one's soul, of mind.

sehen,* *v.* see, look, behold.

sehnen, *v. refl.* long, yearn. || *as* s. longing, yearning.

Sehnsucht, *f.* 4. longing, desire, yearning.

sehr, *ad.* very, greatly, very much.

sein,* *v.* be, exist. || *es* sei denn, unless.

sein, *poss. a. and pr.* his, its.

seinesgleichen, *indecl. a. or pr.* of his kind, such as he.

seinetwegen, *ad.* on his account, for his sake.

seinetwillen, *ad.* on his account, for his sake.

seintig, *poss. pr.* his, its.

seit, *prp.* since, from.

selbst, *a.* self. || —biographie, *f.* 4. autobiography.

September, *m.* 1. September.

setzen, *v.* set, place, put.

sich, *refl. pr.* himself, herself, itself, themselves.

sicher, *a.* sure, certain, safe.

sichtbar, *a.* visible, evident.

sie, *pers. pr.* (3d *sing.*) she, her, it. || (3d *pl.*) they, them.

|| Sie, you.

Sinn, *m.* 2. sense, mind, intent, meaning.

so, *ad.* so, thus. || so . . . wie . . . , as . . . as . . . || —wohl, *ad.* as well. || sowohl . . . als, as well . . . as, both . . . and.

Sohn, *m.* 2°. son.

sold, *pr. and a.* such, such a.

sollen,* *v.* shall, should; owe,

- ought; be to, be expected to; be said to.
- Sommer, m.** 1. summer.
- sondern, c.** but.
- Sonne, f.** 4. sun, sunshine.
 ||—*baden*, *a.* bathed in sunshine.
- sonnig, a.** sunny, sunlike.
- Sorge, f.** 4. care, anxiety.
- sorgen, v.** care, take care, provide.
- Spanier, m.** 4. Spaniard.
- spät, a.** late.
- Spiegel, m.** 1. mirror, looking-glass.
- spielen, v.** play, sport; act.
- Sprache, f.** 4. speech, language.
- sprichwörtlich, a.** proverbial.
- Staat, m.** 4. state, country.
 ||—*smann*, statesman.
- Stadt, f.** 2". city, town.
- Stand, m.** 2". stand, state, station (in life), class. || *zu stande . . . kommen*, come to pass, be accomplished.
- stark, a.** strong, vigorous; heavy, numerous.
- starr, a.** stiff, rigid, fixed. ||—*sinig*, *a.* headstrong, stubborn, obstinate.
- statt, prp.** instead of.
- Stätte, f.** 4. place, site, spot.
- stättlich, a.** stately, splendid.
- stehen,* v.** stand, remain, be.
- steigern, v.** heighten, increase.
- Stelle, f.** 4. place, spot, situation.
- stellen, v.** place, put, set, fix.
- sterben,* v.** die.
- stets, ad.** steadily, ever, always.
- Stoff, m.** 2. stuff, material, subject.
- stolz, a.** proud, haughty.
- Strafe, f.** 4. punishment, penalty.
- strafen, v.** punish, rebuke.
- Straße, f.** 4. street, road, highway. ||—*nblß*, *n.* 3. street scene.
- streben, v.** strive, struggle, aspire.
- streiten,* v.** contend, fight, dispute.
- streng, a.** severe, strict.
- Student, m.** 4. student.
- Studie, f.** 4. study, sketch.
- studieren, v.** study.
- Studium, n.** (*pl.* Studien) study.
- Sturm, m.** 2". storm, tempest, violence.
- stürmen, v.** storm, rush violently, rage.
- suchen, v.** seek, search for.
- Sühne, f.** 4. expiation, atonement.
- sühnen, v.** reconcile, expiate, atone for.
- sympathisch, a.** sympathetic.
- Tadel, m.** 1. fault, blame, reproach, censure.
- Tag, m.** 2. day.

täglich, *a.* daily.

Tat, *f.* 4. deed, act. || —**fache**,
f. 4. fact, actual occurrence.

tätig, *a.* active, stirring, busy.

Taucher, *m.* 1. diver.

Taurier, *m.* 4. inhabitant of
Tauris.

täuschen, *v.* deceive, disappoint.
|| *refl.* be deceived or disap-
pointed.

tausend, *a.* thousand.

teilen, *v.* divide, separate,
share.

Thema, *n.* (—**as**; *pl.* Themen or
Themata) theme, subject.

Theorie, *f.* 4. theory.

Thüringerland, *npr.* Thuringia.

tief, *a.* deep, low, profound.

Tiefe, *f.* 4. depth, abyss.

Tochter, *f.* 1". daughter.

Tod, *m.* 2. death. || —**esurteil**,
n. 2. sentence of death,
death warrant.

töricht, *a.* foolish, stupid, silly.

Tragödie, *f.* 4. tragedy.

traurig, *a.* mournful, sad, mel-
ancholy.

treffen,* *v.* hit, strike, fall
upon, meet.

treiben,* *v.* drive, impel, urge
on. || *as s.* driving, doings.

treten,* *v.* step, go, enter.

treu, *a.* true, faithful, loyal.

Treue, *f.* 4. truth, fidelity,
loyalty.

Trilogie, *f.* 4. trilogy.

trostlos, *a.* comfortless, incon-
solable.

troß, *prp.* in spite of, notwith-
standing.

troßdem, *ad.* in spite of that,
notwithstanding.

Truppe, *f.* 4. troop, company;
pl. troops, forces.

Tüchtigkeit, *f.* ability, capacity.

tun,* *v.* do, perform, make, put.

Türke, *m.* 4. Turk.

Tyrannie, *f.* 4. tyranny.

über, *prp.* over, above, higher
than; across, by way of, re-
specting, concerning.

überall, *ad.* everywhere, all
over.

übergabe, *f.* 4. surrender.

überlassen,* *v.* turn over, re-
linquish, resign.

überlegen, *a.* superior (*dat.*).

Übersetzung, *f.* 4. translation,
version.

Übertragung, *f.* 4. transfer,
translation.

übertreffen,* *v.* surpass, excel.

überzeugen, *v.* convince, per-
suade.

übrig, *a.* left over. || —**bleiben**,
be left, remain.

Übung, *f.* 4. exercise, practice.

um, *prp.* around, about, for.
|| *before zu and an infin.* in
order, so *as*. || — . . . *her*,
round about, around.

umgeben,* *v.* surround, enclose.

umrahmen, *v.* frame in, encircle.

Umwandlung, *f.* 4. change.

unbedingt, *a.* unconditional, implicit.

unbefleckt, *a.* unstained, unsullied, spotless.

und, *c.* and.

undankbar, *a.* unthankful, ungrateful, thankless.

undiszipliniert, *a.* undisciplined.

ungebildet, *a.* unformed, uncultivated, uneducated.

ungemein, *a.* uncommon, extraordinary.

ungerecht, *a.* unjust, unfair.

unglücklich, *a.* unfortunate, unhappy.

Uniform, *f.* 4. uniform.

Universität, *f.* 4. university.

unmöglich, *a.* impossible.

unschuldig, *a.* *guiltless, innocent.

unter, *prp.* under, beneath, among, during. || — *an-*derm, among other things.

unternehmen,* *v.* undertake, attempt.

unterrichten, *v.* instruct, teach.

Unterschied, *m.* 2. distinction, difference.

unterschreiben,* *v.* subscribe, sign.

Unterian, *m.* 4. subject.

unterwegs, *ad.* on the way.

unterwerfen,* *v.* subject, subdue. || *refl.* submit.

Unterwerfung, *f.* 4. subjection, submission.

untreu, *a.* unfaithful, untrue, false.

unwichtig, *a.* unimportant, insignificant.

Urlaub, *m.* 2. leave of absence, furlough.

ursprünglich, *a.* original, primitive, first.

Urteil, *n.* 2. judgment, sentence.

Vater, *m.* 1st. father. || — *land,* *n.* native country, fatherland.

verabscheuen, *v.* abhor, detest.

Veränderung, *f.* 4. alteration, change.

Verantwortung, *f.* 4. accounting, vindication.

verbergen,* *v.* hide, conceal. || *verborgen,* hidden, secret.

verbessern, *v.* make better, improve.

Verblendung, *f.* 4. blindness, infatuation, fascination.

verbreiten, *v.* spread abroad, extend widely.

Verdacht, *m.* suspicion, distrust.

verdanken, *v.* thank for, owe, be indebted for.

Verdienst, *m.* or *n.* 2. gain, profit, desert.

veredeln, *v.* ennoble, improve.

Verehrer, *m.* 1. worshiper, admirer.

Verehrung, *f.* 4. honoring, reverence, respect.

vergebens, *ad.* in vain, to no purpose.

vergeffen,* *v.* forget.

vergleichen,* *v.* liken, compare.

Vergnügen, *n.* 1. satisfaction, enjoyment, pleasure.

Verhältnis, *n.* 2. relation, condition, circumstance.

verherrlichen, *v.* glorify, extol, exalt.

Verjährung, *f.* 4. superannuation.

verkehren, *v.* hold intercourse, associate.

verknüpfen, *v.* tie together, connect, unite.

verkrüppeln, *v.* cripple, be crippled.

verlangen, *v.* desire, require, demand.

verlassen,* *v.* leave, forsake, desert.

verlieren,* *v.* lose.

Verrat, *m.* 2^o. treason, treachery.

Verräter, *m.* 1. traitor, betrayer.

Verwwendung, *f.* 4. waste, extravagance.

Verwwendungsfucht, *f.* 4. lavishness, prodigality.

versinken,* *v.* sink away, be submerged.

versprechen,* *v.* promise. || *as s.* promise.

Verstand, *m.* 2^o. understanding, intellect, judgment, sense.

Verständnis, *n.* 2. understanding, comprehension, intelligence.

verstehen,* *v.* understand.

verstorben, *a.* deceased, dead.

verstoßen,* *v.* thrust away, reject, repudiate.

versuchen, *v.* attempt, try.

verteidigen, *v.* defend, justify.

verwaist, *a.* orphaned, bereaved, desolate.

verwandeln, *v.* change, transform.

verwandtschaftlich, *a.* kindred, allied.

verweigern, *v.* refuse, deny.

verwenden, *v.* turn away, avert. || apply, spend.

verwickeln, *v.* complicate. || *verwickelt*, complicated, intricate.

Verwicklung, *f.* 4. complication, entanglement.

verwirren, *v.* forfeit, lose.

verzehren, *v.* consume, devour.

Vesuv, *npr.* Vesuvius.

viel, *a.* much, many.

vielleicht, *ad. and c.* perhaps, may be, by chance.

vielmehr, *a.* much more, rather.

vier, *num.* four. || —**fach**, four-fold.

Volk, *n.* 3rd. people, nation.

voll, *a.* full, complete, whole.

voller, *a.* full.

von, *prp.* from, of, among, by.

|| — . . . **aus**, from.

vor, *prp.* before, in front of, for, on account of; from, against.

voraussetzen, *v.* predict, prophesy.

vorgeben,* *v.* give out, assert, plead.

vorgehen,* *v.* go before, proceed; take place, occur.

Vorgeschichte, *f.* 4. previous history.

vorher, *ad.* beforehand, before, previously.

vornehm, *a.* distinguished, aristocratic, elegant.

Vorwurf, *m.* 2nd. reproach, reproof.

Vorzug, *m.* 2nd. preference, superiority, advantage. || —**sweise**, *ad.* especially, by preference.

Waffe, *f.* 4. weapon, arms.

wagen, *v.* hazard, risk, venture.

wählen, *v.* choose, select.

wahr, *a.* true, veritable, real.

während, *prp.* during, in the course of. || *c.* while.

Wahrhaftigkeit, *f.* veracity, truthfulness.

Wahrheit, *f.* 4. truth.

wahrheitsvoll, *a.* full of truth, sincere.

Warnung, *f.* 4. warning.

warum, *ad.* why, wherefore.

was, *pr.* what, that which.

Weg, *m.* 2. way, path, road.

|| **sich auf den — machen**, set out.

wegen, *prp.* on account of, because of, for the sake of.

weh, *a.* sad, painful.

wehklagen, *v.* wail, lament, moan.

Weib, *n.* 3. woman, wife.

Weigerung, *f.* 4. refusal, denial.

Weise, *f.* 4. manner, way.

weisen,* *v.* point out, indicate.

Weisheit, *f.* 4. wisdom, prudence.

weit, *a.* wide, far, distant.

|| **inwie**—, how far.

weitaus, *ad.* by far.

welcher, —**e**, —**es**, *pr. and a.* which, what, that; some, any.

Welle, *f.* 4. wave.

Welt, *f.* 4. world, earth.

Weltverstand, *m.* 2nd. knowledge of the world, worldly wisdom.

wenig, *a.* little, few, not many.

wenn, *c.* when, whenever; if.

wer, *pr.* who.

werden,* *v.* become, grow, turn.

Wert, *n.* 2. work, deed, production, composition.

Wert, *m.* 2. worth, value, price.
 ||—*(Schätzung, f.* 4. esteem, regard.

Wesen, *n.* 1. being, demeanor, conduct.

wesentlich, *a.* essential, real.

weshalb, *ad. or c.* on which account, wherefore, why.

wichtig, *a.* weighty, important.

wider, *prp.* against.

widerhallen, *v.* resound, echo.

widerlegen, *v.* refute, confute, disprove.

wie, *ad.* in what way? || *c.* how, as, like as, like. || —
 ... *auch*, however, howsoever.
 || *inwiefern*, how far, in what measure.

wieder, *ad.* again, anew.

wiedersehen,* *v.* see or meet again.

Wilhelm, *npr.* William.

Wille(n), *m.* 1. will, design, purpose.

Willkür, *f.* 4. arbitrariness, caprice.

Winter, *m.* 1. winter.

wir, *pr.* we.

wirklich, *a.* real, true.

wissen,* *v.* know, be aware of.
 || *with following infin.* know how to.

Witwe, *f.* 4. widow

wo, *ad.* where? || *c.* where, in

which, when. || *in comp. with prp.* which, what.

Woche, *f.* 4. week.

wohl, *ad.* well, indeed, probably, I presume. ||—

gefallen, *n.* 1. satisfaction, gratification, contentment.

||—*täter*, *m.* 1. benefactor.

wollen,* *v.* will, wish, be willing, intend; be on the point of; claim to.

Wort, *n.* 2. or 3rd. word, term.

Wunsch, *m.* 2nd. wish, desire.

wünschen, *v.* wish, desire.

würdig, *a.* worthy of, deserving.

würdigen, *v.* deem worthy of, deign, vouchsafe.

Zahl, *f.* 4. number, tale.

zaudern, *v.* delay, linger, be hesitating.

zeichnen, *v.* design, depict, draw.

zeigen, *v.* show, point out, indicate.

Zeit, *f.* 4. time, season, period.

zerreißen,* *v.* tear in pieces or apart.

ziehen,* *v.* draw, pull; go, move. || *in Ermägung* —, take into consideration.

Ziel, *n.* 2. end, limit, goal, aim.

ziemlich, *a.* suitable, moderate, tolerable, pretty.

Zigeuner, *m.* 1. gypsy.

zögern, *v.* linger, loiter, hesitate.

zu, *prp.* to, unto, at, in; to, in order to.

zubringen,* *v.* pass (time), spend.

Zucht, *f.* training, bringing up, discipline. || in — halten, keep under discipline.

züchtigen, *v.* chastise, discipline.

zuerst, *ad.* at first, first.

Zufucht, *f.* refuge, recourse, shelter.

zufrieden, *a.* content, satisfied.

zuführen, *v.* lead to, conduct.

Zug, *m.* 2°. drawing, pull, tug, impulsive emotion. || breath, gasp. || lineament, feature, trait. || procession, train, expedition.

Zugehörigkeit, *f.* 4. belonging to.

Zügel, *m.* 1. rein, bridle. || — los, *a.* unbridled, unrestrained.

zurück, *ad.* backwards, back.

zurückkehren, *v.* turn back, return.

zurückkehren, *v. refl.* wish one's self back, long to return.

zurückweisen,* *v.* send back, repel, reject.

zurückziehen,* *v.* withdraw, retreat, retire.

zusagen, *v.* promise. || *impers.* agree, suit.

zusammen, *ad.* together.

zusammentreffen,* *v.* meet, encounter. || *as s.* meeting, encounter.

zusammentreten,* *v.* come together, meet.

Zutrauen, *n.* 1. trust, confidence.

zugiehen,* *v.* draw on, occasion, bring upon, contract.

Zwang, *m.* 2°. compulsion, constraint, force.

zwar, *ad.* it is true, to be sure, indeed.

Zweck, *m.* 2. aim, object, purpose.

zwei, *num.* two.

zweierlei, *a.* of two kinds, twofold.

zweit, *a.* second.

zweitens, *ad.* secondly, in the second place.

zwingen,* *v.* force, compel.

zwischen, *prp.* between, among.

ENGLISH-GERMAN VOCABULARY

a, an, art. ein.

able, a. (capable) fähig, im Stande.

about, ad. herum, umher, über.
 || (*more or less*) ungefähr.
 || —, *prp.* (*around*) um . . . herum.

above, ad. oben. || —, *prp.* über. || — *all*, vor allem.
 || — *mentioned*, — *named*, a. oben erwähnt, genannt.
 || *be* —, überlegen sein (*dat.*).

abroad, ad. draußen. || (*in foreign countries*) im, ins Ausland.

absence, s. Abwesenheit, *f.* 4.

absolute, a. absolut. || (*unconditional*) unbedingt.

abstract, s. (summary) Auszug, *m.* 2°.

academy, s. Akademie, *f.* 4.

accept, v. annehmen.*

accessible, a. zugänglich.

accompany, v. begleiten.

accomplish, v. vollenden, durchführen. || (*obtain*) erreichen.

accomplishment, s. Ausführung, *f.* 4.

according to, prp. gemäß, laut, nach (*dat.*). || — *to his idea*, seiner Ansicht nach.

account, s. (explanation) Erklärung, *f.* 4. || (*narrative*) Erzählung, Darstellung, *f.* 4.
 || *to call to* —, zur Rücksicht ziehen.

accurate, a. genau, sorgfältig.

accuse, v. anklagen, beschuldigen (*gen. and acc.*). [ihn des Diebstahls —.]

accustomed, a. gewöhnt (*to, an acc.*).

achievement, s. Leistung, *f.* 4.

acknowledge, v. anerkennen.*

acquaintance, s. Bekanntschaft, *f.* 4. || (*knowledge*) Kenntnis, *f.* 2.

acquainted, a. bekannt.

acquiesce, v. (submit) sich fügen (*in, in acc.*). || (*assent*) einwilligen (*in, in acc.*), beistimmen (*in, dat.*).

across, prp. mitten durch, über. || *on the way* —, unterwegs auf (*dat.*).

act, s. (deed) Tat, *f.* 4. || (*theat.*) Akt, *m.* 2., Aufzug, *m.* 2°.

act, v. (theat.) darstellen, geben,* spielen, aufführen. || *intr.* (*behave*) handeln, sich betragen,* sich benehmen.*

action, s. (deed) Handlung,

- Handlungsweise, *Lat.* f. 4.
 || (*theat.*) Handlung; **ascend-**
ing —, steigende Handlung.
 || **descending** —, fallende
 Handlung.
- activity**, s. Tätigkeit, *f.* 4. || **life**
 and —, Leben und Treiben.
- actor**, s. Täter, *m.* 1. || (*theat.*)
 Schauspieler, *m.* 1.
- actual**, a. wirklich.
- acute**, a. spitz. || (*of the senses*)
 fein.
- add**, v. hinzufügen. || —ed to
 which, dazu kommt noch.
- address**, s. (*speech*) Ansprache,
 Rede, *f.* 4.
- address**, v. (*write to*) schreiben*
 an (*acc.*). || (*direct*) sich rich-
 ten an, sich wenden* an (*acc.*),
 sich beschäftigen mit.
- adequate**, a. angemessen, ent-
 sprechend.
- adhere**, v. (*fig.*) festhalten* (to,
 an *dat.*), bleiben* (f.) (to, bei).
- adherent**, s. Anhänger, *m.* 1.
- admiration**, s. Bewunderung, *f.*
- admire**, v. bewundern.
- admirer**, s. Bewunderer, *m.* 1.
- admissible**, a. zulässig.
- admit**, v. einlassen.* || (*ac-*
knowledge) einräumen, zu-
 geben.*
- adorn**, v. zieren.
- advance**, s. (*improvement*)
 Fortschritt, *m.* 2., Verboll-
 kommenheit, *f.* 4.
- advance**, v. *tr.* (*bring forward*)
 vorwärtsbringen.* || (*further*)
 fördern. || *intr.* (*progress*) Fort-
 schritte machen.
- advantage**, s. Vorteil, *m.* 2.
- adventure**, s. Abenteuer, *n.* 1.
- advice**, s. (*counsel*) Rat, Rat-
 schlag, *m.* 2".
- advise**, v. raten,* empfehlen*
 (*dat.*).
- aesthetic**, a. ästhetisch.
- affair**, s. Angelegenheit, *f.* 4.
- affect**, v. (*influence*) einwirken
 auf (*acc.*), beeinflussen.
- afford**, v. (*supply*) gewähren.
- afraid**, a. fürchtlich. || **be** —
 of, sich fürchten vor (*dat.*).
- after**, *prp.* nach. || — **all**, wirk-
 lich. || **book** — **book**, Buch
 auf Buch.
- again**, *ad.* wieder.
- age**, s. Alter, *n.* 1., Zeit, *f.* 4.
 || (*historical*) Zeitalter, *n.* 1.
- agent**, s. (*instrument*) Werkzeug,
n. 2. || (*cause*) Ursache, *f.* 4.
- aggressor**, s. Angreifer, *m.* 1.
 || **to become the** —, zum An-
 griff übergehen.
- agitate**, v. (*excite*) erregen, be-
 unruhigen. || **to be** —d **by**
 unrest, von Unruhe befeelt sein.
- agitation**, s. Erregung, *f.* 4.
- agony**, s. Pein, Qual, *f.* 4.
- agree**, v. (*be of one mind*) über-
 einstimmen (mit *dat.*), einig
 sein (f.) (*about*, über).
- aim**, v. (*have in view*) streben
 (to, nach), beabsichtigen.

- aim**, *s.* (*object*) Ziel, *n.* 2.
 || (*purpose*) Zweck, *m.* 2., Absicht, *f.* 4. || — *in life*, Lebenszweck, *m.* 2.
- all**, *a.* ganz, all, alles. || — *Germany*, ganz Deutschland.
 || —, *ad.* ganz, gänzlich. || *not at* —, durchaus nicht. || — *but*, fast ganz, beinahe.
- alliance**, *s.* Verbindung, *f.* 4.
 || (*league*) Bund, *m.*, Bündnis, *n.* 2.
- allied**, *a.* verbündet.
- allow**, *v.* (*concede*) gewähren.
 || (*permit*) erlauben, gestatten.
 || (*admit*) einräumen.
- allude**, *v.* anspielen (*to*, auf *acc.*), erwähnen.
- almost**, *ad.* beinahe, fast.
- Alpine**, *a.* Alpen- (*in comp.*).
- already**, *ad.* schon, bereits.
- Alsace**, *npr.* Elßaß, *n.*
- also**, *ad.* and *c.* auch, ebenfalls, gleichfalls, ferner, außerdem.
- alter**, *v.* ändern.
- although**, *c.* obgleich, obwohl.
- always**, *ad.* immer, stets.
- ambition**, *s.* Ehrgeiz, *m.*
- America**, *npr.* Amerika, *n.*
- American**, *s.* Amerikaner, *m.* 1.
 || —*in*, *f.* 4.
- among(st)**, *prp.* unter, zwischen, bei.
- amuse**, *v.* unterhalten, ergötzen, belustigen.
- amusement**, *s.* Unterhaltung, *f.* 4., Vergnügen, *n.* 1.
- amusing**, *a.* unterhaltend, ergötzlich.
- analogy**, *s.* Analogie, *f.* 4., Entsprechendes, *a.* as *s.* || Übereinstimmung, *f.* 4., Gegenstück, *n.* 2.
- and**, *c.* und, und auch.
- anew**, *ad.* von neuem, aufs neue, wiederum.
- anger**, *s.* Ärger, Zorn, *m.*, Unwille (-willens), *m.*
- angry**, *a.* ärgerlich, zornig.
- announce**, *v.* bekannt machen, anzeigen.
- announcement**, *s.* Bekanntmachung, *f.* || (*news*) Meldung, Nachricht, *f.* 4. || *at the* —, bei der —.
- annoyance**, *s.* Plage, *f.* 4., Ärger, *m.* 1.
- annual**, *a.* jährlich, Jahres- (*in comp.*).
- answer**, *s.* Antwort, Erwiderung, *f.* 4.
- answer**, *v.* beantworten, antworten (*auf*, *acc.*).
- antagonism**, *s.* Antagonismus, Widerstreit, *m.*
- Anthony**, *npr.* Antonius, *m.*
- antique**, *a.* antik, alt.
- antiquity**, *s.* Altertum, *n.* 3., Vorzeit, *f.* 4. || *antiquities*, Altertümer, *pl.*
- anxiety**, *s.* Angst, Besorgnis, *f.* 2.
- anxious**, *a.* bange, besorgt, unruhig.
- any**, *a.* irgendein, ein, einige,

- welche. || not —, kein. || not — longer, nicht länger or mehr.
- anybody, anyone**, *s.* jemand, irgend einer. || not —, niemand. || scarcely —, fast niemand.
- apology**, *s.* Entschuldigung, *f.* 4. || to make an —, sich entschuldigen. || to send apologies, sich entschuldigen lassen (to, bei).
- apparent**, *a.* scheinbar. || (visible) sichtbar. || (evident) augenscheinlich.
- appeal**, *v.* (invoke aid) anrufen.* || (apply) sich wenden* (an, acc.). || — to, (please) gefallen* (dat.), Anklang finden* (bei), anziehen,* sich wenden* an. || — to one's sympathy, Wohlgefallen erregen, Beifall finden.
- appear**, *v.* erscheinen.*
- appearance**, *s.* Erscheinen, *n.* || (aspect) Anblick, *m.* || (exterior) Äußeres, *a.* as *s.*
- appease**, *v.* beruhigen, besänftigen.
- apply**, *v.* (employ) anwenden.
- appoint**, *v.* (nominate) ernennen* (zu). || (fix) bestimmen, festsetzen.
- appointment**, *s.* Bestimmung, *f.* 4. || (office) Amt, *n.* 3^{er}, Stelle, *f.* 4.
- appreciably**, *ad.* (considerably) beträchtlich. || (noticeably) merkslich.
- appreciate**, *v.* (estimate rightly) schätzen, wertschätzen.
- appreciation**, *s.* Schätzung, Würdigung, *f.* 4.
- apprehension**, *s.* (mental) Auffassung, *f.* 4. || (dread) Furcht, *f.*, Befürchtung, *f.* 4.
- approach**, *v.* (come near) sich nähern (dat.).
- approaching**, *a.* baldig, bevorstehend, naehend.
- April**, *s.* April, *m.*
- arbitrariness**, *s.* Willkür, *f.*
- arbitrary**, *a.* willkürlich. || (absolute) unumschränkt.
- ardent**, *a.* (hot) heiß, glühend.
- arise**, *v.* aufstehen* (i.), sich erheben.* || (come forth) entstehen* (i.).
- arm**, *s.* (limb) Arm, *m.* 2^{er}. || (weapon) Waffe, *f.* 4.
- arm**, *v.* bewaffnen.
- army**, *s.* Heer, *n.* 2., Armee, *f.* 4.
- around**, *ad.* and *prep.* um . . . her(um).
- arouse**, *v.* (excite) erregen, aufregen.
- arraignment**, *s.* Anklage, Beschuldigung, *f.* 4. (against, gegen).
- arrest**, *s.* (act) Aufhalten, *n.* || (detention) Arrest, *m.* Haft, *f.*
- arrest**, *v.* (stop) anhalten.* || (legal, of persons) verhaften.
- arrival**, *s.* Ankunft, *f.*, Ankommen, *n.*

- arrive**, *v.* (*reach*) ankommen* (f.).
(at, in). || (*gain*) gelangen (f.).
(at, zu).
- arrow**, *s.* Pfeil, *m.* 2.
- art**, *s.* Kunst, *f.* 2°. || — of war, Kriegskunst.
- article**, *s.* (*object*) Gegenstand, *m.* 2°. || — of value, Wertgegenstand.
- artist**, *s.* Künstler, *m.* 1.
- artistic**, *a.* künstlerisch.
- as**, *c.* wie. || *ad.* wie, als, ebenso wie, so groß wie. || — a child, als Kind. || — much —, so viel als. || — well —, sowohl als auch.
- ascend**, *v.* besteigen.* || *intr.* (*mount*) hinaufsteigen* (f.).
|| (*drama*) —ing action, steigende Handlung, *f.*
- ashamed**, *a.* beschämt. || to be — of, sich schämen (*gen.*).
- ask**, *v.* (*request*) bitten* (*acc. of pers.*) (for, um). || (*demand*) verlangen, fordern. || (*question*) fragen (for, nach).
- Asia**, *npr.* Asien, *n.*
- aspect**, *s.* (*view*) Anblick, *m.* 2.
|| (*appearance*) Erscheinung, *f.* 4. || (*fig.*) Seite, *f.* 4.
- aspiration**, *s.* (*desire*) Trachten, Streben, *n.*, Sehnsucht, *f.*
- aspire** (to), *v.* erstreben.
- assert**, *v.* (*maintain*) verfechten,* verteidigen.
- assign**, *v.* (*allot*) zuteilen (*dat.*).
|| (*attribute*) zuschreiben* (*dat.*).
- association**, *s.* Vereinigung, Erinnerung, *f.* 4.
- assume**, *v.* annehmen.*
- astonish**, *tr.* befremden. || be —ed, *intr.* erstaunen (at, über *acc.*).
- at**, *prp.* an, auf, aus, bei, in, über, vor, zu. || — all, überhaupt. || — last, endlich.
|| — once, sofort.
- attack**, *s.* Angriff, *m.* 2. (on, auf *acc.*).
- attack**, *v.* angreifen.*
- attain**, *v.* erlangen, erreichen, gelangen (f.) zu.
- attempt**, *v.* versuchen.
- attend**, *v.* (*apply the mind*) beachten, merken auf. || (*school, etc.*) besuchen. || (*be present*) zugegen sein (f.), da sein (f.), beiwohnen (*dat.*). || — to, besorgen.
- attention**, *s.* Aufmerksamkeit, *f.* 4. || to draw or call — to, Aufmerksamkeit auf (*acc.*) lenken. || to give —, Aufmerksamkeit schenken (*dat.*).
- attitude**, *s.* Stellung, Haltung, *f.* 4. || — of mind, Gemütszustand, *f.* 2. || — toward life, Lebensauffassung, *f.* 4.
- attract**, *v.* anziehen* (by, durch), hingiehen* (to, zu).
- attraction**, *s.* Anziehung, *f.* 4.
|| (*attractive power*) Anziehungskraft, *f.* 2°.
- audience**, *s.* (*hearing*) Gehör,

n. || (*assemblage*) Zuhörer-
schaft, *f.*, Publikum, *n.*, Zu-
hörer, *pl.*

auditor, s. (hearer) Zuhörer,
m. 1.

Austria, npr. Österreich, *n.*

Austrian, s. Österreicher, *m. 1.*

|| — *in, f. 4.* || *a.* Österreichisch.

author, s. Verfasser, *m. 1.*,
Schriftsteller, *m. 1.*

autobiography, s. Selbstbiogra-
phie, *f. 4.*

avenge, v. rächen, ahnden, strafen.
|| *to — oneself, sich rächen an*
(*dat. of pers.*) wegen (*gen.*).

avenue, s. Straße, *f. 4.* || (*of*
trees) Allee, *f. 4.*, (mit Bäu-
men bepflanzte) Straße, *f. 4.*

average, s. Durchschnitt, *m. 2.*
|| *on an —, durchschnittlich, im*
Durchschnitt.

avoid, v. vermeiden.*

await, v. erwarten, entgegen-
sehen* (*dat.*).

awake, v. (er)wachen.

aware, a. gewahr. || *to be — of,*
wissen,* Kenntnis haben von.

away, ad. fort, weg, hinweg.

awe, s. (dread) Furcht, *f.*
|| (*reverence*) Scheu, Ehrfurcht,
f. (*of, vor dat.*)

back, ad. zurück, wieder zurück.

background, s. Hintergrund, *m.*

bar, v. sperren, versperren.

barrier, s. Schranke, *f. 4.*

base, v. gründen.

be, v. sein* (*i.*), werden* (*i.*), be-
stehen.* || *to — about to do*
something, etwas tun wollen.
|| *to — well off, gut daran sein.*
|| *to — in love, verliebt sein*
(*with, in acc.*). || — *pres-*
ent at, beiwohnen (dat.).
|| *that is, das heißt.* || *there*
is, es gibt.

beach, s. Strand, *m. 2.*, Ge-
stade, *n. 1.*

bear, v. (carry) tragen.* || (*give*
birth to) gebären.* || — *upon,*
(*have relation to*) sich bezie-
hen,* Bezug haben auf (*acc.*).
|| *to — in mind, sich erin-*
nern an (acc.), sich vergegen-
wärtigen.

beautiful, a. schön.

beauty, s. Schönheit, *f. 4.*,
(*charm*) Anmut, *f.*

because, c. weil. || — *of, we-*
gen (gen.).

become, v. werden* (*i.*).

before, prp. vor. || *c. ehe, bevor.*

beg, v. bitten* (*for, um*), flehen.

beget, v. zeugen.

begin, v. anfangen, beginnen.

beginning, s. Anfang, *m. 2°.*,
Beginn, *m.* || *in or at the*
—, im Anfang. || *from the*
—, von Anfang an.

behind, prp. hinter.

being, s. (person) Wesen, *n. 1.*
human —, Mensch, m. 4.,
menschliches Wesen.

- believe, *v.* glauben (in, an *acc.*).
 belong, *v.* gehören (to, *dat.*).
 beloved, *a.* geliebt.
 benefit, *s.* (kindness) Wohltat, *f.* 4.
 bent: || to be — upon . . . ,
 ſich anſtrengen, ſein Möglich-
 ſtes tun.
 besides, *ad.* außerdem.
 best, *a.* beſt. || *ad.* am beſten,
 auf's beſte.
 betake, *v.* || to — oneself, *ſich*
 begeben* (*place*, nach; *person*,
 zu).
 betray, *v.* verraten.*
 betrothed, *s.* Bräutigam, *m.* 2.,
 Braut, *f.* 2ⁿ., verlobt (*a. as s.*).
 better, *a.* and *ad.* beſſer.
 between, *prp.* zwiſchen, unter.
 bewail, *v.* beweinen, beklagen, be-
 trauern.
 beyond, *prp.* über . . . hinaus.
 Bible, *s.* Bibel, *f.* 4.
 bid, *v.* (command) gebieten,*
 heißen.*
 bill, *s.* (account) Rechnung, *f.* 4.
 birth, *s.* Geburt, *f.* 4. || (*line-*
 age) Abſtammung, Herkunft, *f.*
 birthday, *s.* Geburtstag, *m.* 2.
 birthplace, *s.* Geburtsort, *m.* 3.
 bit, *s.* (bite) Biß, *m.* 2. || (*piece*)
 Stück, *n.* 2.
 black, *a.* ſchwarz.
 blame, *v.* tadeln.
 blameless, *a.* ſchullos.
 blend, *v.* vermengen, miſchen.
 blessing, *s.* Segen, *m.* 1.
 blindness, *s.* Blindheit, Verblen-
 dung, *f.* 4.
 blood, *s.* Blut, *n.*
 boast, *v.* rühmen. || to — of,
 ſich rühmen (*gen.*), ſtolz ſein
 auf . . . (*acc.*).
 boat, *s.* Boot, *n.* 2., Raſn, *m.* 2ⁿ.
 body, *s.* Körper, *m.* 1. || (*corpse*)
 Leichnam, *m.* 2., Leiche, *f.* 4.
 Bohemian, *a.* (gipsy) zigeuner-
 haft. || (*fig.*) leiſchtlebig.
 bold, *a.* kühn.
 book, *s.* Buch, *n.* 3ⁿ.
 born, *a.* geboren. || (*fig.*) — of,
 verurſacht durch . . . (*acc.*).
 borrow, *v.* borgen.
 both, *a.* beide, beides, *pl.* die bei-
 den. || — . . . and . . . , ſowohl
 . . . als auch . . .
 bottom, *s.* (lowest part) Boden,
 m. 1. || to be or lie at the —
 of, zu Grunde liegen (*dat.*).
 bow, *v.* beugen, *ſich* verbeugen.
 box, *s.* Büchſe, *f.* 4., Schachtel,
 f. 4. || (*theat.*) Loge, *f.* 4.
 boy, *s.* Knabe, Junge, *m.* 4.
 branch, *s.* Aſt, *m.* 2ⁿ. || (*of*
 study) Fach, *n.* 3ⁿ.
 brand, *v.* einbrennen* (upon, in
 acc.).
 break, *s.* (breach) Bruch, *m.* 2ⁿ.
 break, *v.* brechen.* || to —
 down, *tr.* niederreißen.
 bridge, *s.* Brücke, *f.* 4.
 bring, *v.* bringen,* mitbringen.
 || to — back, zurüchbringen.
 || to — anything upon one-

- self, etwas selbst verschulden.
 || to — on, ergriffen werden.
 || to — up (a child), erziehen,*
 aufziehen.*
 brink, s. Rand, m. 3. || to lead
 to the —, beinahe dazu bringen.
 brook, s. Bach, m. 2".
 brother, s. Bruder, m. 1".
 building, s. (edifice) Gebäude,
 n. 1., Bauwerk, n. 2.
 burn, v. brennen.*
 bush, s. Busch, m. 2", Strauch,
 m. 3".
 but, *prp.* außer. || c. aber, je-
 doch, allein, sondern. || *ad.*
 nur.
 by, *ad.* nahe dabei. || *prp.*
 (after passive verb) von. || —
 doing, dadurch, daß er . . . tut.
- call, s. (cry) Ruf, m. 2.
 call, v. rufen* (for, nach).
 || (name) nennen,* heißen.*
 || (summon) berufen.* || to —
 in question, anzuweifeln. || so-
 called, sogenannt. || to —
 upon one for . . ., von einem
 erbitten,* fordern. || to — to
 account, zur Verantwortung
 ziehen.* || to — from, abbe-
 rufen* von.
 calm, a. ruhig.
 camp, s. (mil.) Lager, n. 1.
 campaign, s. Feldzug, m. 2".
 can, v. können.*
 capable, a. fähig.
- capricious, a. launisch.
 care, s. Sorge, Mühe, f. 4.
 || free from —, sorgenfrei,
 || — worn, abgehürmt.
 care, v. (like) gern haben. || (de-
 sire) den Wunsch hegen.
 career, s. (progress) Laufbahn, f.
 careful, a. (solicitous) besorgt
 (for, um acc.). || (exact)
 sorgfältig, sorgsam.
 carriage, s. (vehicle) Wagen,
 m. 1.
 carry, v. tragen.* || to —
 away, fortreißen,* (fig.) hin-
 reißen,* beherrschen. || to —
 in, hineinbringen,* hinein-
 tragen.* || to — on, — out,
 ausführen, durchführen.
 case, s. Fall, m. 2". || in —,
 im Fall(e), falls. || in the —
 of, in betreff (gen.) or auf
 (acc.), im Fall(e) (gen.), bei.
 cast, v. (throw) werfen.* || to
 — out, hinauswerfen, aus-
 stoßen.*
 castle, s. Schloß, n. 3., Burg, f. 4.
 || in the —, auf dem Schloß.
 catastrophe, s. Katastrophe, f. 4.
 || (drama) Lösung, f. 4.
 cathedral, s. Kathedrale, f. 4.,
 Dom, m. 2.
 Catholic, a. katholisch.
 Catholicism, s. Katholizismus, m.
 cause, s. Sache, Angelegenheit,
 f. 4. || (reason) Grund, m. 2",
 Ursache, f. 4.
 caution, s. Vorsicht, f.

- cease**, *v.* aufhören.
center, *s.* Mittelpunkt, *m.* 2.
central, *a.* zentral, Haupt- (*in comp.*). || — **point**, Mittelpunkt, *m.* 2.
century, *s.* Jahrhundert, *n.* 2.
certain, *a.* (*sure*) sicher, gewiß.
certainty, *s.* Gewißheit, Sicherheit, Bestimmtheit, *f.* 4.
chafe, *v.* sich ärgern (*at*, über *acc.*).
chamberlain, *s.* Kammerherr, *m.* 4.
champion, *s.* (*superior*) Meister, *m.* 1. || (*defender*) Verteidiger, *m.* 1., Vorkämpfer, *m.* 1. (*für, acc.*).
chance, *s.* (*fortune*) Schicksal, *n.* 2., Glück, *n.* || (*possibility*) Möglichkeit, *f.* 4., Aussicht, *f.* 4.
chance, *v.* geschehen* (*f.*). || I — **d to be there**, ich war zufällig da.
change, *s.* (*alteration*) Änderung, Veränderung, *f.* 4.
change, *v. tr.* ändern. || *intr.* sich ändern, sich verwandeln in . . . (*acc.*).
chapter, *s.* (*of a book*) Kapitel, *n.* 1.
character, *s.* (*qualities*) Charakter, *m.* 2. || (*person*) Persönlichkeit, *f.* 4.
characteristic, *s.* charakteristische Eigenschaft, *f.* 4.
charm, *s.* Zauber, *m.* || (*attraction*) Reiz, Liebreiz, *m.* 2.
charm, *v.* (be)zaubern, reizen.
charming, *a.* bezaubernd, reizend.
check, *s.* (*stop*) Einhalt, *m.*, Hemmung, *f.* 4. || **to hold, keep in** —, im Zaume halten,* zügeln.
cherish, *v.* hegen.
chief, *a.* hauptsächlich. || — **ly**, *ad.* meistens, hauptsächlich.
child, *s.* Kind, *n.* 3.
childhood, *s.* Kindheit, *f.* 4.
choose, *v.* (aus)wählen.
chorus, *s.* (*singers*) Chor, *m.* 2".
christening, *s.* Taufe, *f.* 4. || — **cake**, Taufkuchen, *m.* 1.
church, *s.* Kirche, *f.* 4.
circle, *s.* Kreis, *m.* 2.
circumstance, *s.* Umstand, *m.* 2". || — **s**, *pl.* Umstände, Verhältnisse, *n. pl.* || **under present** — **s**, unter den gegenwärtigen Verhältnissen.
city, *s.* Stadt, Großstadt, *f.* 2". || — **girl**, Städterin, *f.* 4.
civil, *a.* bürgerlich, zivil. || — **service**, Zivilverwaltung, *f.* || (*manners*) höflich.
civility, *s.* Höflichkeit, Artigkeit, *f.* 4.
claim, *v.* in Anspruch nehmen,* fordern, verlangen.
clash, *s.* (*conflict*) Widerstreit, *m.* 2.
clash, *v.* (*collide*) zusammenstoßen.* || (*interfere*) im Widerspruch stehen* (*h.* or *f.*) or geraten* (*f.*) (*with, mit*).

- class**, *s.* Klasse, *f.* 4.
classic, *a.* klassisch.
cleanse, *v.* reinigen.
clear, *a.* hell, klar. || (*lucid*)
 deutlich.
clear, *v.* || to — out, ausräumen.
clergyman, *s.* Geistlicher, *m.* 1.,
 Pfarrer, *m.* 1.
clever, *a.* (*intelligent*) gescheit,
 geistreich, klug.
cliff, *s.* Klippe, *f.* 4., Felsen, *m.* 1.
climax, *s.* (*fig.*) Gipfel, *m.* 1.,
 höchster Grad, *m.* || (*drama*)
 Höhepunkt, *m.* 2.
climb, *v.* erklimmen,* ersteigen.*
close, *s.* Schluß, *m.* 2°, Ende,
n. (*pl.* -n).
close, *a.* and *ad.* (*accurate*) ge-
 nau. || (*careful*) emsig, eifrig.
clothes, clothing, *s.* Kleid, *n.* 3.
 (*pl.*).
coarse, *a.* derb, grob.
collision, *s.* Zusammenstoß, *m.* 2°.
 || (*fig.*) Widerstreit, *m.*
Cologne, *npr.* Köln, *n.*
color, *s.* Farbe, *f.* 4.
come, *v.* kommen* (*f.*). || to —
 to pass, sich zutragen,* ge-
 schehen* (*f.*). || — from, (*orig-*
inate) entspringen.
comedy, *s.* Komödie, *f.* 4., Lust-
 spiel, *n.* 2.
comic(al), *a.* komisch.
command, *s.* Befehl, *m.* 2., Auf-
 trag, *m.* 2°. || (*military*)
 Oberbefehl. || at —, auf Be-
 fehl.
comment, *v.* hinweisen* (on,
 auf *acc.*).
commentator, *s.* Kommentator,
m. 2., Ausleger, *m.* 1.
commit, *v.* begehen,* verüben.
common, *a.* (*usual*) gewöhnlich,
 gemein.
companion, *s.* Genosse, *m.* 4.
companionship, *s.* Gemeinshaft-
 lichkeit, *f.* 4.
company, *s.* Gesellschaft, *f.* 4.
comparative, *a.* verhältnismäßig.
compare, *v.* vergleichen* (to,
 with, mit).
comparison, *s.* Vergleich, *m.* 2.
 || to draw, make a —, einen
 Vergleich anstellen.
compass, *s.* Kreis, *m.* 2. || (*fig.*)
 Bereich, *m.* 2.
compel, *v.* zwingen.*
complete, *a.* vollständig.
complete, *v.* (*finish*) vollenden.
completion, *s.* Vollendung, *f.*
complex *a.* zusammengesetzt.
 || (*fig.*) kompliziert.
comply, *v.* willfahren, nachgeben
 (*dat.*). || to — with, (*fulfil*)
 erfüllen.
compose, *v.* (*be author of*) ver-
 fassen, dichten.
composition, *s.* (*forming*) Zu-
 sammensetzung, *f.* 4. || (*work*)
 Werk, *n.* 2.
comprise, *v.* einschließen,* um-
 fassen.
comrade, *s.* Kamerad, *m.* 4.
conceal, *v.* verbergen.*

- conceive**, *v.* (*invent*) erfinden.*
conception, *s.* (*idea*) Vorstellung, *f.* 4. || (*judgment*) Auffassung, *f.* 4.
concern, *v.* (*regard*) angehen,* betreffen.* || *to* — oneself with, sich kümmern um . . ., sich beschäftigen mit.
concerning, *prp.* über, um.
conclusion, *s.* Schluß, *m.* 2". || *to draw a* —, einen Schluß ziehen.
conclusively, *ad.* überzeugend, endgültig.
condemn, *v.* verurteilen.
condition, *s.* Beschaffenheit, *f.*, Zustand, *m.* 2".
conduct, *s.* (*behavior*) Betragen, *n.* || (*of affairs*) Leitung, *f.* 4.
conduct, *v.* (*lead*) führen, geleiten.
confess, *v.* gestehen,* bekennen.*
confession, *s.* Geständnis, *n.* 2. || (*relig.*) Beichte, *f.* 4.
confidence, *s.* (*trust*) Vertrauen, *n.* (in, zu, auf, *acc.*). || *to place, put, repose* — in, Vertrauen auf . . . (*acc.*) setzen.
confident, *a.* (*positive*) überzeugend. || (*trusting*) zuversichtlich.
confirmed, *a.* bestätigt.
conflict, *s.* (*collision*) Zusammenstoß, *m.* 2". || (*drama*) Konflikt, *m.* 2.
conflict, *v.* widerstreiten.*
conflicting, *a.* widersprechend.
confront, *v.* entgegentreten* (*f.*) (*dat.*).
confusion, *s.* Verwirrung, *f.*
congenial, *a.* (*kindred*) geistesverwandt. || (*sympathetic*) sympathisch.
connect, *v.* verbinden.* || (*associate*) verknüpfen. || *be* — *ed with*, in Zusammenhang stehen* (*h.* or *f.*) (mit).
connection, *s.* Zusammenhang, *m.*, Beziehung, *f.* 4.
conscious, *a.* bewußt. || *to be, feel* — *of*, überzeugt sein von, sich bewußt sein (*gen.*).
consent, *s.* Einwilligung, Zustimmung, *f.* 4.
consequence, *s.* (*importance*) Wichtigkeit, Bedeutung, *f.* 4. || *of no* —, unwichtig, unbedeutend.
consider, *v.* (*estimate*) betrachten (as, als . . . *acc.*). || (*take into account*) erwägen, in Betracht ziehen.* || (*think over*) überlegen.
considerable, *a.* beträchtlich, bedeutend.
consist, *v.* bestehen* (*of, aus*).
console, *v.* trösten.
constant, *a.* (*unchanging*) beständig. || (*unceasing*) fortwährend, unaufhörlich.
constraint, *s.* Druck, *m.* || (*restraint*) Beschränkung, *f.* 4. || (*compulsion*) Zwang, *m.*
construct, *v.* (*fig.*) erfinden.*

consult, *v.* (*ask advice of*) um Rat fragen, zu Rate ziehen* (*about, über acc.*). || (*refer to*) nachschlagen.*

consummate, *a.* vollendet.

contact, *s.* Berührung, *f.* 4.

|| (*association*) Verkehr, *m.*

contain, *v.* enthalten.*

contempt, *s.* Verachtung, Geringschätzung, *f.*

content, *contents*, *s.* Inhalt, *m.*

contest, *s.* Wettspiel, *m.* 2.

continual, *a.* fortwährend, beständig, immer wieder.

continuation, *s.* Fortsetzung, *f.* 4.

continue, *v.* fortsetzen, ausführen.

contrary, *s.* Widerspiel, *n.* 2., Gegenteil, *m.* 2. || *on the —* im Gegenteil.

contrast, *s.* Kontrast, *m.* 2., Gegensatz, *m.* 2". || *in —* im Gegensatz.

contribution, *s.* Beitrag, *m.* 2".

control, *s.* (*restraint*) Zwang, *m.* || (*authority*) Gewalt, *f.*

control, *v.* (*restrain*) einschränken.

convalescence, *s.* Genesung, *f.*

convent, *s.* Kloster, *n.* 1".

conventional, *a.* (*customary*) herkömmlich, konventionell.

|| (*fig.*) alltäglich.

conventionality, *s.* Konvention(alität), *f.* 4., das Gebräuche (*a. as s.*).

conversation, *s.* Unterhaltung, *f.* 4., Gespräch, *n.* 2.

converse, *v.* sich unterhalten,* sprechen.*

conviction, *s.* (*sentence*) Verurteilung, *f.* 4. || (*persuasion*) Überzeugung, *f.* 4.

convince, *v.* überzeugen, überführen.

cool, *a.* kühl.

coolness, *s.* Kühle, *f.*

copy, *s.* Abschrift, *f.* 4. || (*imitation*) Nachbildung, *f.* 4., Abbild, *n.* 3.

cordial, *a.* (*heartly*) herzlich.

corner, *s.* Ecke, *f.* 4.

correspond, *v.* (*agree*) übereinstimmen (*with, mit*), entsprechen (*to, dat.*).

correspondence, *s.* (*congruity*) Übereinstimmung, *f.* || (*letters*) Briefwechsel, *m.* 1.

corroborate, *v.* bestätigen.

costume, *s.* Tracht, *f.* 4.

council, *s.* Rat, *m.*

count, *s.* (*title*) Graf, *m.* 4.

count, *v.* zählen. || (*be of value*) zählen, ins Gewicht fallen* (*f.*).

country, *s.* Gegend, *f.* 4., Land, *n.* 2. or 3". || — *girl*, Landmädchen, *n.* 1. || — *seat*, *s.* Landhaus, *n.* 3", Landstz, *m.* 2.

couple, *s.* Paar, *n.* 2. || *a — of days*, ein paar Tage.

course, *s.* (*direction*) Richtung, *f.* 4. || (*progress*) Fortschritt, *m.* 2., Fortgang, *m.* || (*of time*) Verlauf, *m.* || — *of*

- action**, Handlungsweise. || of —, natürlich, selbstverständlich.
- court**, s. Hof, m. 2". || (of a sovereign) Hof. || — of Justice, Gerichtshof, m. 2"., Gericht, n. 2. || at —, bei Hofe. || — life, Hofleben, n.
- courtier**, s. Höfling, m. 2.
- crafty**, a. schlau, listig.
- crane**, s. Kranich, m. 2. || swarm of —, Kranichschwarm, m. 2".
- creation**, s. Schöpfung, f. 4. || (production) Erzeugnis, n. 2.
- creative**, a. schöpferisch.
- credit**, s. (honor) Ehre, Anerkennung, f. 4. || to do one —, Ehre machen (dat.), zur Ehre gereichen (dat.).
- crime**, s. Verbrechen, n. 1., Verbrechen, m. 1.
- cripple(d)**, a. lahm, verkrüppelt.
- criticize**, v. kritisieren. || (blame) tadeln.
- criticism**, s. Kritik, f. 4.
- cross**, s. Kreuz, n. 2.
- cross**, v. übersezen (sep.).
- crowd**, s. Menge, f. || (throng) Gedränge, n.
- crowd**, v. (press) drängen. || (fill) (über)füllen.
- crown**, v. krönen (as, zu). || (fig.) die Krone aufsetzen (dat.).
- crowning**, s. Krönung, f. 4.
- cruelty**, s. Grausamkeit, f. 4.
- crusade**, s. Kreuzzug, m. 2".
- crusader**, s. Kreuzfahrer, m. 1.
- cry**, s. (exclamation) Schrei, m. 2. || — for help, Hilferuf, m. 2.
- cumulative**, a. verstärkend. || (med.) plötzlich wirkend.
- cunning**, s. Schlaueit, List, f.
- current**, a. fließend. || (fig.) (present) gegenwärtig. || (of money) gangbar. || (general) umlaufend.
- curtain**, s. Vorhang, m. 2". || to raise the —, den Vorhang aufziehen.*
- dagger**, s. Dolch, m. 2.
- daily**, a. and ad. täglich.
- danger**, s. Gefahr, f. 4.
- dangerous**, a. gefährlich.
- dare**, v. wagen.
- darken**, v. verbunkeln.
- daughter**, s. Tochter, f. 1".
- dawn**, s. Morgen, m. 1., Tagesanbruch, m. || at —, vor, bei Tagesanbruch.
- day**, s. Tag, m. 2.
- dead**, a. tot.
- deal**, s. Anzahl, f. || a great —, viel, vieles.
- deal**, v. (distribute) teilen. || to — with, behandeln, sich befassen (mit).
- dear**, a. lieb, teuer.
- death**, s. Tod, m. || — war-rant, — sentence, Todesurteil, m. 2. || to die the —, des Todes sterben* (f.).
- debt**, s. Schuld, f. 4.

decade, *s.* Dekade, *f.* 4., Jahrzehnt, *n.* 2.

deceit, *s.* Betrug, *m.* 2., List, *f.*

deceive, *v.* täuschen, betrügen.*

decide, *v.* entscheiden,* bestimmen, sich entscheiden* (on, über *acc.*).

decided, *a.* entschieden, bestimmt.

decisive, *a.* entscheidend. || (*of manner*) entschieden.

declaration, *s.* Erklärung, *f.* 4.

declare, *v.* erklären. || (*main-tain*) behaupten.

deem, *v.* halten für.

deep, *a.* tief, gründlich.

deepen, *v.* vertiefen.

defeat, *s.* Niederlage, *f.* 4.

defect, *s.* Mangel, *m.* 1°.

|| (*fault*) Fehler, *m.* 1.

defense, *s.* Verteidigung, *f.* || in —of, zur Rechtfertigung (*gen.*).

define, *v.* bestimmen, feststellen.

defy, *v.* Trotz bieten* (*dat.*).

|| (*challenge*) fordern.

degree, *s.* (*step*) Stufe, *f.* 4.

|| (*grade*) Grad, *m.* 2. || by

—s, allmählich. || to a cer-

tain —, bis zu einem ge-

wissen Grade. || to take one's

—, promovieren.

dejected, *a.* niedergeschlagen.

dejection, *s.* Niedergeschlagenheit, *f.*

deliberately, *adv.* mit Vorbedacht, absichtlich, ausführlich.

deliverance, *s.* Befreiung, Er-lösung, *f.* 4.

delivery, *s.* Befreiung, *f.* || (*style of speaking*) Vortrag, *m.* 2°, Wiebergabe, *f.* 4.

demand, *s.* (*claim*) Begehren, Verlangen, *n.* 1.

demand, *v.* verlangen, fordern.

denounce, *v.* (*accuse*) anzeigen.

depart, *v.* (*go away*) weggehen* (f.), abreisen (f.). || (*desist*) abweichen* (f.) (from, von).

department, *s.* Abteilung, *f.* 4. || (*sphere*) Fach, *n.* 3°, Gebiet, *n.* 2.

departure, *s.* Abreise, *f.* 4., Weg-gang, *m.* 2°.

depend, *v.* (*be dependent*) ab-hängen, abhängig sein (on, von).

dependent, *a.* (*of persons*) ab-hängig (on, von).

deprive, *v.* berauben (of, *gen.*).

|| (*jur.*) entsetzen (of, *gen.*).

|| — of a position, absetzen.

depth, *s.* Tiefe, *f.* 4.

descend, *v.* hinabkommen* (f.), ab-steigen (f.). || (*drama*) —ing action, fallende Handlung, *f.* 4.

descriptive, *a.* beschreibend, er-läuternd.

desert, *v.* verlassen,* im Stiche lassen.*

desirable, *a.* wünschenswert.

desire, *s.* Wunsch, *m.* 2°, Ver-langen, *n.* 1., Sehnsucht, *f.* (for, nach).

despair, *s.* Verzweiflung, Hoff-nungslosigkeit, *f.* 4. || to

- drive to** —, zur Verzweiflung bringen* (*acc.*).
- desperation**, *s.* Verzweiflung, *f.*
- despicable**, *a.* verächtlich.
- despise**, *v.* verachten.
- destroy**, *v.* zerstören. || (*annihilate*) vernichten.
- destruction**, *s.* Vernichtung, *f.*
- destructive**, *a.* verderblich, schädlich.
- detail**, *s.* Einzelheit, *f.* 4.
- determination**, *s.* (*settling*) Bestimmung, Entscheidung, *f.* 4.
|| (*decision*) Entschluß, Beschluß, *m.* 2°.
- determine**, *v.* (*conclude*) bestimmen. || (*influence*) bestimmen.
|| (*decide*) sich entschließen.
- determined**, *a.* entschlossen (to, zu).
- detest**, *v.* verabscheuen.
- develop**, *v.* entwickeln, entfalten.
- development**, *s.* Entwicklung, *f.* 4.
- deviate**, *v.* abweichen* (*f.*) (from, von).
- deviation**, *s.* Abweichung, *f.* 4.
- devote**, *v.*, to — oneself to, sich widmen (*dat.*), sich beschäftigen mit.
- devoted**, *a.* (*attached*) ergeben (*dat.*).
- devotion**, *s.* (*act*) Widmung, *f.* 4. || (*attachment*) Ergebenheit, *f.* 4.
- die**, *v.* sterben* (*f.*), im Sterben liegen* (*f.*).
- difference**, *s.* Unterschied, *m.* 2., Verschiedenheit, *f.* 4.
- different**, *a.* verschieden, ander.
- difficult**, *a.* schwer, schwierig.
|| to make —, erschweren.
- difficulty**, *s.* Schwierigkeit, *f.* 4.
|| (*obstacle*) Hindernis, *n.* 2.
- dim**, *a.* (*obscured*) düster, dunkel.
|| (*indistinct*) blaß, undeutlich.
- direction**, *s.* Richtung, *f.* 4.
|| (*management*) Leitung, *f.* 4.
- disadvantage**, *s.* Nachteil, *m.* 2.
- disappear**, *v.* verschwinden* (*f.*).
- disappoint**, *v.* enttäuschen.
- discipline**, *s.* (*training*) Disziplin, *f.* 4., Zucht, *f.* || (*punishment*) Bestrafung, Züchtigung, *f.* 4.
- disclose**, *v.* (*uncover*) aufdecken.
|| (*publish*) offenbaren, enthüllen.
- discover**, *v.* (*disclose*) aufdecken.
|| (*find*) entdecken, finden.*
- discovery**, *s.* Entdeckung, *f.* 4.
- discreditable**, *a.* unehrenhaft (to, für).
- discuss**, *v.* erörtern, besprechen.*
- discussion**, *s.* Erörterung, Besprechung, *f.* 4.
- disdain**, *v.* verschmähen.
- disfigure**, *v.* entstellen.
- disgrace**, *s.* Schande, *f.* 4. (to, für). || (*disfavor*) Ungnade, *f.*
- disguise**, *s.* (*dress*) Verkleidung, *f.* 4.
- disgusted**, *a.* müde, überdrüssig (*gen.*).

- disinherit**, *v.* enterben.
dispense, *v.* (*distribute*) verteilen. || to — with, entbehren, verzichten auf (*acc.*).
display, *v.* zur Schau tragen,* zeigen.
displease, *v.* mißfallen* (*dat.*), Mißfallen erregen.
disquisition, *s.* Untersuchung, *f.* 4.
disregard, *s.* Nichtachtung, *f.* 4.
disregard, *v.* mißachten, außer acht lassen.*
dissuade, *v.* (*one from a thing*) abbringen,* abraten* (*von*).
distance, *s.* Entfernung, *f.* 4.
 || at a —, von weitem, von ferne.
distant, *a.* (*remote*) entfernt, weit.
distinct, *a.* (*different*) verschieden.
distinguish, *v.* (*discriminate*) unterscheiden.* || (*see*) erkennen,* sehen,* bemerken. || (*notice, make eminent*) auszeichnen.
distinguished, *a.* hervorragend.
distracted, *a.* zerissen.
distraction, *s.* (*change*) Zerstreuung, *f.* 4.
disturb, *v.* (*confuse*) verwirren.* || (*annoy*) stören.
divide, *v.* teilen. || (*separate*) trennen.
do, *v.* tun,* machen. || — violence, Gewalt antun* (*dat.*). || to — a deed, eine Tat begehen.*
doctor, *s.* Doktor, *m.* (—s, *pl.* —en) || (*physician*) Arzt, *m.* 2°.
document, *s.* Dokument, *n.* 2., Urkunde, *f.* 4.
documentary, *a.* urkundlich. || — evidence, Beweismaterialien, *pl.*
doom, *s.* Untergang, *m.* || (*sentence*) Urteil, *n.* 2.
double, *v.* (*multiply by two*) (sich) verdoppeln.
doubt, *s.* Zweifel, *m.* 1.
doubt, *v.* (*disbelieve*) mißtrauen (*dat.*). || (*suspect*) bezweifeln.
doubtless, *a.* zweifellos.
dozen, *s.* Duzend, *n.* 2.
drama, *s.* Drama, *n.* (—as, *pl.* —en), Schauspiel, *n.* 2.
dramatic(al), *a.* dramatisch.
dramatist, *s.* Dramatiker, Schauspielbuchter, *m.* 1.
draw, *v.* (*pull*) ziehen.* || — comparisons, Vergleiche ziehen.*
drawing, *s.* (*pulling*) Ziehen, *n.* 1. || (*sketch*) Zeichnung, *f.* 4. || — room, *s.* Gesellschaftszimmer, *n.* 1., Salon, *m.*
dream, *v.* träumen (*of, von*). || (*imagine*) sich etwas träumen lassen.
dress, *s.* Anzug, *m.* 2°, Kleid, *n.* 3.
drift, *s.* (*direction*) Lauf, *m.* 2°, Richtung, *f.* 4. || (*of a current*) Strömung, *f.* 4.
drive, *v.* treiben* (*to, zu*). || to — out, austreiben,* verjagen.

droll, *a.* broßlig, komisch.
drown, to be —ed, *v.* ertrinken*
 (f.).
due, *a.* (owing) ſchuldig. || it is —
 to him, eß iß ihm zu ver Danken.
duke, *s.* Herzog, *m.* 2".
dukedom, *s.* Herzogtum, *n.* 4.
dull, *a.* (stupid) bumm.
during, *prp.* während.
dusk(y), *a.* dämmerig.
 || (gloomy) düßer.
dust, *s.* Staub, *m.*
duty, *s.* Pflicht, *f.* 4. (to, gegen).
 || (respects) Ehrerbietung, *f.*

eager, *a.* begierig (about, for,
 auf, nach).
early, *a. and ad.* früh, frühzeitig.
 || — in the morning, früh-
 morgens, in aller Frühe.
earth, *s.* Erde, *f.* 4.
east, *s.* Osten, *m.*
easy, *a.* leicht. || (unconstrained)
 ungezwungen. || (well-fitting)
 bequem.
eat, *v.* eßen.* || to — one's
 heart out, ſich (vor Gram)
 verzehren.
edge, *s.* (brink) Kante, *f.* 4.
 || (extreme part) Rand, *m.* 3".
edition, *s.* Ausgabe, *f.* 4.
educate, *v.* (train) erziehen,*
 bilden. || (teach) unterrichten.
educated, *a.* gebildet.
education, *s.* Erziehung, Bil-
 dung, *f.* 4.

effect, *s.* Wirkung, *f.* 4.
effectiveness, *s.* Wirksamkeit,
f. 4.
effort, *s.* Anstrengung, *f.* 4., Be-
 streben, *n.* 1.
eight, *a.* acht.
eighty, *a.* achtzig.
either, *pr.* einer, eine, eins von
 beiden. || —, *c.* entweder, ſei
 eß (literary style).
element, *s.* Element, *n.* 2.
elimination, *s.* Ausſcheidung, *f.* 4.
elucidate, *v.* aufklären, erläutern.
emotion, *s.* Gemütsbewegung,
f. 4.
emotional, *a.* Gefühls-, Gemüts-
 (in composition). || — pleas-
 ure, ſeeliſches Wohlgefallen,
n. 1.
emperor, *s.* Kaiſer, *m.* 1.
empire, *s.* Kaiſerreich, *n.* 2.
enable, *v.* befähigen.
enclose, *v.* einſchließen.*
encouragement, *s.* Ermutigung,
 Gunſt, Forderung, Unter-
 ſtützung, *f.* 4.
end, *s.* Ende, *n.* 4. || (object)
 Ziel, *n.* 2., Abſicht, *f.* 4. || —
 and aim, Zweck und Ziel. || in
 the —, am Ende, zum Schluß.
end, *v. intr.* endigen, aufhören.
endanger, *v.* gefährden, Gefahr
 drohen (dat.), *imp.* (eß droht
 mir Gefahr durch).
ending, *s.* (end) Ende, *n.* 4.,
 Schluß, *m.* 2".
endless, *a.* endloß.

endow, *v.* ausstatten.

energy, *s.* Energie, *f.* 4., Latkraft, *f.* 2°. || **creative** —, schöpferische Kraft, *f.* 2°.

engage, *v.* (*occupy*) beschäftigen. || (*attract*) in Anspruch nehmen.* || (*hold the attention*) fesseln, interessieren.

engagement, *s.* (*of marriage*) Verlobung, *f.* 4. (to, mit).

England, *npr.* England, *n.*

enhance, *v.* steigern, erhöhen, vergrößern.

enjoy, *v.* (*delight in*) genießen,* || sich erfreuen an (*dat.*).

enjoyment, *s.* Genuß, *m.* 2°, Freude, *f.* 4.

enliven, *v.* beleben.

ennoble, *v.* (*fig.*) verebeln.

enough, *ad.* genug. || **that is** — for me, das genügt mir.

enrich, *v.* bereichern.

enter, *v.* gehen* (*f.*) in, eintreten* (*f.*) in (*acc.*), betreten. || (*penetrate*) eindringen* (*f.*) in (*acc.*).

enthusiasm, *s.* Enthusiasmus, *m.*, Begeisterung, *f.*

entrance, *s.* (*entry*) Eintritt, *m.* 2. || (*solemn entry*) Einzug, *m.* 2°.

entrust, *v.* anvertrauen, betrauen (with, mit).

enumerate, *v.* aufzählen.

episode, *s.* Episode, *f.* 4. || (*incident*) Zwischenfall, *m.* 2°.

equal, *a.* gleich. || —ly, *ad.* ebenso, gleich.

equerry, *s.* Stallmeister, *m.* 1. || — of the court, Poststallmeister.

error, *s.* Irrtum, *n.* 3°, Fehler, *m.* 1.

escape, *v.* entkommen* (*f.*) (from, aus). || entgehen* (*f.*) (*dat.*), sich entziehen.*

especial, *a.* besonder, hauptsächlich. || —ly, *ad.* besonders.

essence, *s.* (*chief part*) Wesen, *n.* 1., Kern, *m.* 2.

essential, *a.* wesentlich, erforderlich.

establish, *v.* (*found*) errichten, gründen. || (*law*) feststellen.

established, *a.* bestehend.

estrangle, *v.* entfremden (from, von or *dat.*).

eternal, *a.* ewig.

even, *ad.* gerade, eben, selbst, schon.

evening, *s.* Abend, *m.* 2.

event, *s.* Ereignis, *n.* 2.

ever, *ad.* (*always*) immer. || (*continually*) beständig, stets. || (*at any time*) je, jemals. || **for** —, für immer, auf immer.

every, *a.* and *pr.* jeder, jede, jedes. || — day, täglich, alle Tage. || —thing, alles. || —where, *ad.* überall.

evidence, *s.* (*proof*) Beweis, *m.* 2. || (*documents*) Beweismaterial, *n.* (*pl.* —ien).

evil, *s.* (das) Böse, *a.* as *s.* || good and —, Gut und Böse.

exact, *a.* genau.

exaggerate, v. übertreiben.*
example, s. (*sample*) Muster,
 n. 1. || (*instance*) Beispiel,
 n. 2., Fall, m. 2".
exceedingly, ad. außerordentlich,
 äußerst.
exception, s. Ausnahme, f. 4.
 || with the — of, ausgenom-
 men (acc.).
exchange, v. (*barter*) tauschen,
 wechseln.
exciting, a. erregend. || (*drama*)
 — force or impulse, das er-
 regende Moment, n. 2.
exclamation, s. Ausruf, m. 2.
excursion, s. (*digression*) Ab-
 schweifung, f. 4. || (*ramble*) Ab-
 Ausflug, m. 2".
execute, v. (*perform*) ausführen.
 || (*kill*) hinrichten.
execution, s. (*performance*)
 Ausführung, f. 4. || (*of death*
sentence) Hinrichtung, f. 4.
executioner, s. Henker, m. 1.
exercise, v. (*employ*) gebrauchen.
 || (*perform*) ausüben.
exertion, s. Anstrengung, f. 4.
exhibit, v. (*show*) zeigen.
exhibition, s. (*showing*) Zeigen,
 n. 1. || (*announcement*) Be-
 kündigung, f. 4.
exist, v. existieren, bestehen.*
existence, s. Existenz, f., Dasein,
 n., Leben, n. 1.
existing, a. bestehend.
expect, v. erwarten. || (*think*)
 vermuten, denken.*

expectancy, **expectation**, s.
 (*hope*) Erwartung, f. 4. (of,
 auf acc.), Hoffnung, f. (of,
 auf acc.).
expedition, s. (*speed*) Schnellig-
 keit, f. || (*journey, voyage*)
 Fahrt, Unternehmung, f. 4.,
 Ausflug, m. 2".
experience, s. Erfahrung, f. 4.
experience, v. erfahren.* || (*suf-
 fer*) erleiden,* erleben, durch-
 machen (sep.).
experiment, s. Versuch, m. 2.
explain, v. erklären.
explanation, s. Erklärung, f. 4.
expose, v. aussetzen, preisgeben.*
exposition, s. Einleitung, f. 4.
 || (*drama*) Exposition, f. 4.
exposure, s. Aussetzung, f. 4.,
 Mangel, m. 1", Entbehrung,
 f. 4. || (*revelation*) Enthül-
 lung, Entlarvung, f. 4.
express, v. (*declare*) ausdrücken,
 äußern. || to — oneself, sich
 ausdrücken.
expression, s. (*declaration*) Äuße-
 rung, f. 4., Ausdruck, m. 2".
 || (*word, phrase*) Ausdruck.
exquisite, a. auserlesen, ausge-
 zeichnet.
extensive, a. ausgedehnt.
extent, s. (*compass*) Weite,
 Größe, f. 4., Umfang, m. 2".
 || (*degree*) Grad, m. 2., Maß,
 n. 2. || to a certain —, bis
 zu einem gewissen Grade, ge-
 wissermaßen.

extravagant, *a.* (*excessive*) übermäßig.

extreme, *a.* äußerst. || (*most intense*) äußerst, höchst.

extricate, *v.* herausreißen,* freimachen.

eye, *s.* Auge, *n.* (*pl.* Augen).

fable, *s.* Fabel, Erbsingung, *f.* 4.
|| (*legend*) Sage, *f.* 4.

face, *s.* (*visage*) Gesicht, *n.* 3., Antlitz, *n.* 2.

facial, *a.* Gesichtes- (*in composition*).

fact, *s.* Tatsache, *f.* 4. || **from**
—, aus der Geschichte. || **in**
—, in der Tat.

faded, *a.* verblüht.

fail, *v.* (*miscarry*) mißlingen*
(*f.*), fehlschlagen (*f.*) (*sep.*),
(*both impers.*) (*he* —s, *es*
mißlingt ihm).

failure, *s.* (*want of success*) Mißlingen, *n.* 1., Fehlschlag, *m.* 2ⁿ.

faith, *s.* (*loyalty*) Treue, *f.*
|| (*relig.*) Glaube, *m.* (*-ens*,
-en). || **break** —, treulos
sein.

faithful, *a.* ehrlich, treu.

fall, *s.* Fall, *m.* 2ⁿ. || (*autumn*)
Herbst, *m.* 2.

fall, *v.* fallen,* stürzen. || **to** —
on, (*attack*) angreifen,* an-
fallen.*

false, *a.* falsch (to, gegen).

fame, *s.* Ruhm, *m.*

familiar, *a.* (*intimate*) vertraut.
|| (*well-known*) wohlbekannt.

familiarity, *s.* (*knowledge*) Bekanntheit, Vertrautheit, *f.* 4.
(*with*, *mit*).

family, *s.* Familie, *f.* 4.

famous, *a.* berühmt (for, wegen).

fanaticism, *s.* Fanatismus, *m.*

fancy, *s.* (*imagination*) Einbildung(*skraft*), *f.*, Phantasie, *f.* 4.

fancy, *v.* (*imagine*) sich vorstellen, sich denken.*

far, *a.* fern, entfernt. || (*far off*)
weit. || (*by far*) weit, bei
weitem. || — **reaching**, weitreichend.

farm, *s.* Gut, *n.* 3ⁿ., Bauernhof,
m. 2ⁿ.

fashion, *s.* Mode, *f.* 4. || (*form*)
Form, *f.* 4. || **in a** —, auf
eine Weise.

fatal, *a.* (*deadly*) gefährlich, verderblich. || (*ruinous*) unheilvoll.

fate, *s.* (*destiny*) Schicksal, Geschick, *n.* 2.

father, *s.* Vater, *m.* 1ⁿ.

favor, *s.* Gunst, *f.* Wohlwollen,
n. 1. || (*material*) Unterstützung, *f.* 4., Schutz, *m.*
|| **in** — **of**, zu Gunsten (*gen.*).

favor, *v.* begünstigen. || (*show partiality to*) bevorzugen (*acc.*).

favorable, *a.* (*friendly*) freundlich, gewogen, günstig (to, *dat.*).

favorite, *s.* (*person*) Liebling, Günstling, *m.* 2.

- fear**, *s.* Furcht, *f.*, Angst, *m.* 2".
fear, *v.* fürchten, sich fürchten
 (vor, dat.).
feature, *s.* (of the face) Gesichtszug, Zug, *m.* 2". || (*characteristic*) Merkmal, *n.* 2.
feel, *v.* (perceive) fühlen, empfinden. || (*be touched by*) sich zu Herzen nehmen.* || to — to be, empfinden als (*acc.*).
feeling, *s.* Empfindung, *f.* 4., Gefühl, *n.* 2.
feverish, *a.* fieberkrank. || (*fig.*) fieberhaft.
few, *a.* wenig(*e*).
fiancé(e), *s.* Verlobte, *a.* as *s.*
fiction, *s.* (invention) Erfindung, Erfindung, *f.* 4.
fictitious, *a.* erdichtet.
field, *s.* Feld, *n.* 3. || — of battle, Schlachtfeld. || (*fig.*) Gebiet, *n.* 2.
figure, *s.* Form, *f.* 4. || (*shape of the body*) Figur, Gestalt, *f.* 4.
fill, *v.* (make full) füllen. || (*entirely occupy*) erfüllen. || to — in, ausfüllen. || to — out, aus- or vollfüllen.
final, *a.* (ultimately) letzt, endlich. || (*decisive*) entscheidend, endgültig. || —ly, *ad.* zuletzt, schließlich, endlich.
find, *v.* finden.* || to — out, herausbekommen,* entdecken.
finish, *v.* (complete) beendigen, vollenden.
fire, *v.* (kindle) anzünden. || (*fig.*) entflammen, anfeuern.
first, *a.* and *ad.* erst. || —, *ad.* zuerst, erstens. || at (the) —, anfangs, anfänglich. || for the — time, zum ersten Mal.
fixed, *a.* fest, fix.
flatter, *v.* schmeicheln (*dat.*).
flee, *v.* fliehen* (*f.*), entfliehen* (*f.*) (from, *dat.*).
fleece, *s.* Woll, *n.*
flesh, *s.* (and *fig.*) Fleisch, *n.*
flight, *s.* (escape) Flucht, *f.*
flock, *s.* (of birds) Flug, Schwarm, *m.* 2".
fluency, *s.* Geläufigkeit, *f.* 4.
flush, *s.* (impulse) Aufwallung, *f.* 4.
fly, *v.* fliegen* (*f.*).
focus, *s.* Brennpunkt, *m.* 2.
foible, *s.* Schwäche, *f.* 4., Grille, *f.* 4.
follow, *v.* folgen (*dat.*).
food, *s.* Speise, Nahrung, *f.* 4.
foot, *s.* Fuß, *m.* 2". || on —, zu Fuße. || to fall at his feet, ihm zu Füßen fallen* (*f.*).
for, *prp.* für. || — my part, meinerseits. || — instance, zum Beispiel. || —, *c.* denn.
forbid, *v.* (prohibit) verbieten* (*dat. of person*).
force, *s.* (power) Macht, *f.* 2".
force, *v.* zwingen.*
foreboding, *s.* Ahnung, *f.* 4.
forecast, *v.* vorher entwerfen,* planen.

- foreign, *a.* fremd.
 foreigner, *s.* Ausländer, *m.* 1.,
 Fremde, *a.* *as s.*
 foreshadow, *v.* vorher andeu-
 ten.
 forest, *s.* Wald, *m.* 3".
 forget, *v.* vergessen.*
 form, *s.* (*shape*) Form, Gestalt,
 f. 4. || *prose* —, Prosa-
 fassung, *f.* 4. || *to give* —
 to, Gestalt verleihen* (*dat.*).
 former, *a.* (*preceding*) vorher-
 gehend. || (*past*) früher. || *the*
 —, der erstere, jener.
 fortress, *s.* Festung, *f.* 4.
 fortunate, *a.* glücklich. || —ly,
 ad. glücklicherweise.
 fortune, *s.* (*luck*) Glück, *n.*
 || (*fate*) Geschick, *n.* 2., Schick-
 sal, *n.* 2". || (*wealth*) Ver-
 mögen, *n.* 1.
 found, *v.* (*establish*) errichten,
 gründen. || (*endow*) stiften,
 gründen.
 foundation, *s.* (*fig.*) Gründung,
 f. || (*basis*) Grundlage, *f.* 4.
 || *to lay the* — *of*, den Grund
 legen zu . . .
 fragment, *s.* Bruchstück, Frag-
 ment, *n.* 2.
 frame, *s.* Bau, *m.* 2. || — *of*
 mind, Stimmung, Gemüts-
 verfassung, *f.* 4.
 France, *npr.* Frankreich, *n.*
 frank, *a.* offen.
 free, *v.* befreien.
 French, *a.* französisch.
 frenzy, *s.* Wahnsinn, *m.*, Raserei,
 f. 4.
 frequent, *a.* häufig.
 fresh, *a.* frisch. || (*new*) neu.
 freshness, *s.* Frische, *f.*
 friend, *s.* Freund, *m.* 2., Freun-
 din, *f.* 4.
 friendship, *s.* Freundschaft, *f.* 4.
 from, *prp.* von, von . . . her,
 aus, aus . . . heraus. || —
 the conversation, aus der
 Unterhaltung.
 fulfil, *v.* erfüllen.
 full, *a.* *and ad.* voll. || (*com-*
 plete) völlig, vollständig.
 function, *s.* (*duty*) Dienst,
 m. 2. || (*math.*) Funktion,
 f. 4.
 further, *a.* *and ad.* (*more re-*
 mote) weiter, entfernter. || *ad-*
 ditional) weiter.
 fury, *s.* (*passion*) Wut, *f.* || *the*
 Furies, die Furien, *f.* *pl.*
 fuse, *v.* (*melt*) schmelzen.*
 || (*unite*) (sich) verschmelzen.*
 futility, *s.* Nichtigkeit, Ausichts-
 losigkeit, *f.* 4.
 gable, *s.* Giebel, *m.* 1.
 gain, *v.* (*win*) gewinnen.*
 garb, *s.* Tracht, Kleidung, *f.* 4.
 garden, *s.* Garten, *m.* 1".
 garment, *s.* Kleid, *n.* 3., Ge-
 wand, *n.* 3", Anzug, *m.* 2".
 garrison, *s.* (*mil.*) Garnison,
 Besatzung, *f.* 4.

gate, s. Tor, n. 2.

gay, a. heiter.

gaiety, s. Heiterkeit, f. || (dis-
sipation) Luftbarkeit, f. 4.

general, s. (mil.) General,
m. 2ⁿ.

general, a. allgemein. || in —,
im allgemeinen.

generation, s. (age) Generation,
f. 4.

generosity, s. (nobility) Edel-
mut, m., Großmut, f.

generous, a. großmütig, edel-
mütig; freigebig.

genius, s. (faculty) Genie, n.,
Talent, n. 2. || poetic —,
dichterische Begabung, f. 4.

German, a. deutsch. || (lan-
guage) das Deutsche. || (per-
son) a. as s. Deutsche.

Germany, npr. Deutschland, n.

gesture, s. Gebärde, Bewegung,
f. 4.

get, v. bekommen,* erhalten.*
|| to — at (find out) erfahren,*
herausbekommen,* ergründen.
|| to — hold of, verstehen.
|| to — to know, kennen lernen.

ghost, s. (soul) Seele, f. 4.
|| (apparition) Geist, m. 3.

gifted, a. begabt.

girl, s. Mädchen, n. 1.

give, v. geben.* || (bestow) ver-
leihen,* erteilen. || to — up
(surrender) aufgeben,* hin-
geben.* || to — an appoint-
ment to, anstellen (acc.).

glad, a. (pleased) erfreut. || —ly,
ad. gern.

glance, s. (look) Blick, Streif-
blick, m. 2. || at a —, beim
ersten Anblick.

glitter, v. glitzern, schimmern.
|| (fig.) glänzen.

glow, s. (flush) Glut, f. 4.

go, v. gehen* (f.), fahren* (f.),
reisen (f.), sich begeben. || to
— on, weitergehen* (f.), ge-
hen* (f.).

goad, v. antreiben,* anstacheln.

God, s. Gott, m. 3ⁿ.

goddess, s. Göttin, f. 4.

good, a. gut, gütig, liebens-
würdig. || —, s. das Gute.
|| —s, Güter, n. pl. || —
and evil, Gut und Schlecht
(indecl.).

government, s. (direction) Re-
gierung, f. 4.

governor, s. Herrscher, m. 1.,
Landvogt, m. 2ⁿ.

grant, v. gewähren.

grass, s. Gras, n. 3ⁿ., Rasen, m.

grateful, a. dankbar (dat.).

grave, a. (serious) ernst.

great, a. groß. || (noble) vor-
nehm, edel. || (famous) be-
rühmt. || —ly, ad. in hohem
Grade, sehr.

greatness, s. Größe, f.

Greece, npr. Griechenland, n.

Greek, s. Grieche, m. 4., Grie-
chin, f. 4.

Greek, a. griechisch.

greet, *tr.* grüßen, begrüßen.

gross, *a.* (*enormous*) ungeheuer, sehr.

group, *v.* gruppieren, zusammenziehen.*

grove, *s.* Hain, *m.* 2.

grow, *v.* wachsen* (*f.*).

guess, *v.* (*divine*) (er)raten.*

guilt, *s.* Schuld, *f.* 4.

gulden, *s.* Gulden, *m.* 1.

hand, *s.* Hand, *f.* 2". || *on the one, on the other* —, einerseits, andererseits.

happiness, *s.* Glück, *n.*

happy, *a.* glücklich.

hard, *a.* hart. || (*difficult*) schwer, schwierig.

hardly, *ad.* (*scarcely*) kaum.

hardy, *a.* kräftig, abgehärtet.

harmony, *s.* Eintracht, *f.*

hasten, *intr.* eilen (*h.* or *f.*), sich beeilen.

hate, *v.* hassen, verabscheuen.

hatred, *s.* Haß, *m.*

have, *v.* haben.* || (*cause*) lassen.* || — *done*, tun* lassen.* || *to* — *to*, müssen.* || *to* — *much pleasure in doing it*, sich freuen es zu tun.

he, *pr.* er. || — *who, der, welcher*; *wer*.

head, *s.* Kopf, *m.* 2"., Haupt, *n.* 3". || (*fig.*) (*chief*) Führer, Leiter, *m.* 1. || *at the* —, an der Spitze.

health, *s.* Gesundheit, *f.* 4. || *out of* —, krank.

hear, *v.* hören. || (*of news*) erfahren.

heart, *s.* Herz, *n.* (Herzen, *pl.*).

|| (*fig.*) Herz, *n.* Seele, *f.* 4. || *at* —, von ganzem Herzen. || — *and soul*, mit Leib und Seele.

heat, *s.* Hitze, *f.*

heaven, *s.* Himmel, *m.* 1.

heighten, *v.* (*raise*) erhöhen. || (*increase*) vermehren.

heir, *s.* Erbe, *m.* 4.

help, *s.* Hilfe, *f.*, Beistand, *m.* || *for* —, nach Hilfe.

help, *v.* helfen,* beistehen* (*dat.*). || *to* — *forward, on*, fördern, unterstützen.

hence, *ad.* (*of place*) von hier. || (*in consequence*) daher.

her, *a.* ihr. || *pr.* der ihrige.

hero, *s.* Held, *m.* 4.

heroic(al), *a.* heroisch, heldenmütig.

heroine, *s.* Heldin, *f.* 4.

hesitation, *s.* (*doubt*) Zögern, *n.* 1.

hesitate, *v.* zögern, ungeschlüssig sein.

hide, *v.* verbergen,* verstecken.

hideous, *a.* widerwärtig. || — *ly*, *ad.* häßlicherweise.

high, *a.* and *ad.* hoch. || (*great*) bedeutend, groß.

himself, *pr.* selbst, sich.

hinder, *v.* hindern (*from, an dat.*).

his, *a.* sein. || *pr.* der seinige.

historian, *s.* Geschichtsschreiber,
m. 1.

history, *s.* Geschichte, *f.* || histo-
ries, (*hist. dramas of Shake-
speare*) Historien, *f. pl.*

hitherto, *ad.* bis jetzt.

hold, *v.* halten.* || — *a place*,
eine Stellung einnehmen.*
|| (*consider*) ansehen,* betrach-
ten (*als, acc.*). || *to* — *up*,
(*exhibit*) zeigen, hinstellen,
preisgeben.*

hollow, *a.* hohl.

home, *s.* Heim, *n.* || (*country*)
Heimat, *f.* 4. || *at* —, zu Hause.
|| *go* —, nach Hause gehen.*

honest, *a.* ehrlich, rechtchaffen.

honor, *s.* Ehre, *f.* 4.

honor, *v.* ehren. || (*exalt*) ver-
herrlichen.

honorable, *a.* ehrenhaft.

hope, *v.* hoffen (*for, auf acc.*).

hopeless, *a.* hoffnungslos.

house, *s.* Haus, *n.* 3°. || coun-
try —, Landhaus, *n.* || *at the*
— *of*, bei.

how, *ad.* wie, auf welche Weise.
|| — *far*, inwiefern.

however, *c.* aber, indessen, den-
noch, gleichwohl. || *ad.* so . . .
auch.

human, *a.* menschlich.

humanity, *s.* (*mankind*) Mensch-
heit, *f.*

humble, *a.* demütig, bescheiden.

humorous, *a.* spaßhaft, humo-
ristisch.

hunger, *s.* Hunger, *m.*

hurry, *v.* eilen.

husband, *s.* Mann, *m.* 3°. *Watte*,
m. 4., Gemahl, *m.* 2.

idea, *s.* Idee, *f.* 4., Begriff,
m. 2., Ansicht, *f.* 4. || — *of*
freedom, Freiheitsidee, *f.* 4.

ideal, *s.* Ideal, *n.* 2.

idealist, *s.* Idealist, *m.* 4.

idle, *a.* faul. || (*ineffectual*) un-
wirksam, unnütz.

if, *c.* wenn. || (*whether*) ob.
|| *even* —, wenn auch, selbst
wenn.

illness, *s.* (*sickness*) Krankheit,
f. 4.

ill-treatment, *s.* schlechte Be-
handlung, *f.* 4.

illusion, *s.* Täuschung, Illusion,
f. 4.

illustrate, *v.* (*set forth*) erläu-
tern, erklären (*durch*).

image, *s.* Bild, *n.* 3., Bildnis,
n. 2. || (*statue*) Bildsäule,
f. 4.

imagination, *s.* Einbildung, Ein-
bildungskraft, *f.*

imaginative, *a.* phantastereich.

imagine, *v.* (*devise*) erdenken.*
|| (*fancy*) sich einbilden, sich
vorstellen.

imitator, *s.* Nachahmer, *m.* 1.

immense, *a.* unermesslich.

imperial, *a.* kaiserlich, Kaiser-
(*in comp.*).

impetuosity, *s.* Ungeftüm, *n.*

Heftigkeit, *f.*

implore, *v.* anfehen (um).

importance, *s.* Wichtigkeit, Bedeutung, *f.* 4.

important, *a.* wichtig, bedeutend.

imposing, *a.* imponant.

impossibility, *s.* Unmöglichkeit, *f.* 4.

impossible, *a.* unmöglich.

impress, *v.* (*affect*) Eindruck machen auf . . . (*acc.*). || **he was deeply** — *ed* by it, es machte einen tiefen Eindruck auf ihn.

impression, *s.* Eindruck, *m.* 2^o.

(auf, *acc.*), Wirkung, *f.* 4.

impressive, *a.* eindrucksvoll.

imprison, *v.* gefangen halten* *or* nehmen.* || — *ed*, gefangen.

improvement, *s.* Verbesserung, *f.* 4.

impulse, *s.* (*force*) Regung, *f.* 4.,

Antrieb, *m.* 2., Anstoß, *m.* 2^o.

|| (*inspiration*) Eingebung, *f.* 4.

|| **initial** —, (*drama*) erregendes Moment, *n.*

in, *prp* in, an, auf, bei . . . (*dat.*).

|| (*of time*) in, binnen . . .

(*gen.*). || — **vain**, vergebens,

umfonst. || — **itself**, an und

für sich. || — **as much as**,

c. da, weil; insofern als. || —

that, *c.* insofern als. || — **a**

word, mit einem Wort. || —

the morning, am Morgen.

|| — **the street**, auf der Straße.

|| — **time**, zur rechten Zeit. || — **order to**, um zu (*with infinitive*).

inaccuracy, *s.* Ungenauigkeit, *f.* 4. || Fehler, *m.* 1.

incessant, *a.* unaufhörlich.

incident, *s.* Zufall, Vorfall, *m.* 2^o., Ereignis, *n.* 2.

incidental, *a.* (*casual*) zufällig.

|| (*subordinate*) nebensächlich.

inclined, *a.* (*fig.*) geneigt. || **well** —, wohlgesinnt.

increase, *v.* vermehren, vergrößern, verstärken.

inculcate, *v.* einprägen, einschärfen.

indeed, *ad.* wirklich, in der Tat, allerdings.

independent, *a.* unabhängig.

India, *npr.* Indien, *n.*

indicate, *v.* (*point out*) hinweisen* auf (*acc.*), bezeichnen.

indifference, *s.* Gleichgültigkeit, *f.* 4.

individual, *a.* individuell, einzeln.

individualism, *s.* Individualismus, *m.*

indulge, *v.* nachgeben* (*dat.*).

|| **to** — **oneself in**, sich (*dat.*)

etwas erlauben, sich gestatten.

industry, *s.* (*assiduity*) Fleiß, *m.* || (*business*) Gewerbe,

n. 1.

inevitable, *a.* unvermeidlich.

infatuation, *s.* Vernarrtheit, *f.*

infer, *v.* schließen*, folgern.

inference, *s.* Folgerung, *f.* 4.,
Schluß, *m.* 2".

infidelity, *s.* (*treachery*) Treu-
losigkeit, Untreue, *f.* 4.

infinite, *a.* unendlich.

influence, *s.* Einfluß, *m.* 2".

influence, *v.* beeinflussen, bestim-
men.

inform, *v.* (*tell*) benachrichtigen
(*of*, über *acc.*), mitteilen.
|| to — oneself, sich belehren,
sich Auskunft verschaffen, sich
unterrichten.

information, *s.* (*telling*) Be-
nachrichtigung, *f.* 4. || (*intel-
ligence*) Auskunft, *f.* 2".

infuriated, *a.* wütend.

inherit, *v.* erben. || —ed, ver-
erbt.

initial, *a.* anfänglich, erregend.

injure, *v.* schaden (*dat.*), beschä-
digen. || (*hurt*) verletzen. || (*im-
pair*) beeinträchtigen, schaden
(*dat.*).

injustice, *s.* Ungerechtigkeit, *f.* 4.

inn, *s.* Gasthof, *m.* 2", Wirtshaus, *n.* 3".

innocence, *s.* Unschuld, *f.*

innocent, *a.* unschuldig (*of*, an
dat.).

innumerable, *a.* unzählig, zahl-
los.

inquiry, *s.* (*interrogation*) Er-
kundigung, *f.* 4., Frage, *f.* 4.
|| (*investigation*) Untersuchung,
f. 4.

inquisitive, *a.* neugierig.

inseparable, *a.* unzertrennlich.

insight, *s.* Einsicht, *f.* || (*knowl-
edge*) Kenntnis, *f.* 2.

insist, *v.* (*be persistent*) fest be-
harren, bestehen (*on*, auf *dat.*),
betonen.

inspection, *s.* Besichtigung, *f.* 4.
|| for —, zur —.

inspiration, *s.* Inspiration, *f.* 4.

instance, *s.* dringende Bitte, *f.* 4.

|| for —, zum Beispiel.

instant, *a.* (*immediate*) unmit-
telbar, sofort(ig), augenblicklich.

instead, *ad.* statt dessen. || —
of, *prp.* anstatt, statt (*gen.*).

instigator, *s.* Anstifter, *m.* 1.

instinct, *s.* Instinkt, *m.* 2.

instinctive, *a.* instinktiv, unwill-
kürlich.

institution, *s.* Einrichtung, *f.* 4.

|| (*society*) Institut, *n.* 2.,
Anstalt, *f.* 4.

instruct, *v.* unterrichten, belehren.

insult, *s.* Beleidigung, *f.* 4.

insult, *v.* beleidigen, beschimpfen.

intellect, *s.* Intellekt, Verstand,
m.

intellectual, *a.* (*of things*) geistig.

|| (*of persons*) intelligent.

intelligent, *a.* intelligent, klug.

intend, *v.* beabsichtigen.

intention, *s.* Absicht, *f.* 4.

|| with the — *of*, in der Ab-
sicht . . . zu (*infin.*).

intentionally, *ad.* absichtlich, be-
absichtigt, mit Vorbedacht.

interest, *s.* Interesse, *n.* 4., Teil-

nahme, *f.* || to take an — in, ein Interesse haben für.
interest, *v.* interessieren. || be —ed in, sich interessieren für, sich annehmen (*gen.*).
interfere (*with*), *v.* durchkreuzen (*acc.*). || (*clash*) in Konflikt kommen* (*f.*) mit, hindern (*acc.*).
interpret, *v.* (*explain*) auslegen, deuten.
interview, *s.* Unterredung, *f.* 4., Zusammentreffen, *n.* 1.
interweave, *v.* verweben (*with*, in *acc.*).
intimate, *a.* vertraut.
intolerance, *s.* Unbulsamkeit, *f.* 4., Intoleranz, *f.*
intricate, *a.* verwickelt, verworren.
intrigue, *s.* Intrige, *f.* 4. || "Intrigue and Love," (*Schiller's drama*) „Kabale und Liebe.“
intriguer, *s.* Ränkeschmied, *m.* 2.
introduce, *v.* einführen. || (*make known*) vorstellen (*to, dat.*).
introduction, *s.* Einführung, *f.* 4. || (*preface*) Einleitung, *f.* 4.
invent, *v.* (*devise*) erfinden.*
invention, *s.* Erfindung. || (*literary*) Erbschtung, *f.* 4.
invest, *v.* (*clothe*) bekleiden. || (*fig.*) schmücken (*with, mit*).
investigation, *s.* Erforschung, Untersuchung, *f.* 4.
invite, *v.* (*ask*) einladen.* || (*summon*) auffordern.
involve, *v.* (*surround*) umhüllen,

einbüllen. || (*make intricate*) verwirren.* || —d, verwickelt.
 || the principles —d, die zu Grunde liegenden Prinzipien.
inward, *a.* inner.
island, *s.* Insel, *f.* 4.
issue, *s.* (*exit*) Ausgang, *m.* 2".
isthmus, *s.* Isthmus, *m.* Landenge, *f.* 4.
it, *prp.* es. || from —, of —, davon; in —, darin, etc.
Italian, *a.* italienisch.
Italy, *npr.* Italien, *n.*
jealous, *a.* eifersüchtig (*of, auf acc.*).
jealousy, *s.* Eifersucht, *f.* 4.
join, *v.* (*take part in*) teilnehmen* an (*dat.*), sich anschließen* (*dat.*).
journey, *s.* Reise, *f.* 4.
joy, *s.* Freude, *f.* 4.
judge, *s.* Richter, *m.* 1. || (*arbitrator*) Schiedsrichter.
judge, *v.* (*condemn*) richten.
judgment, *s.* Urteil, *n.* 2. || (*sentence*) Verurteilung, *f.* 4.
Juliet, *npr.* Julia, *f.*
June, *s.* Juni, *m.*
jurisprudence, *s.* Rechtswissenschaft, *f.* 4.
just, *a. and ad.* (*exactly*) genau, gerade. || I have — been there, ich bin (so)eben da gewesen. || — now, gerade jetzt, soeben.

keen, *a.* scharf. || (*eager*) eifrig.
keep, *v.* halten.*
kill, *v.* töten.
kind, *s.* (*sort*) Art, *f.* 4.
kind, *a.* gütig, freundlich.
knight, *s.* Ritter, *m.* 1.
know, *v.* wissen.* || (*persons*)
 kennen.*
knowledge, *s.* Wissen, *n.* 1.,
 Kenntnis, *f.* 2. || — *of* life,
 Lebenskenntnis.
known, *a.* bekannt. || *well* —,
 wohlbekannt.

lack, *v.* Mangel haben* (*an*,
dat.), vermissen (*acc.*). || fehlen,
 mangeln (*impers.*), *we* —
 nothing, es fehlt *or* mangelt
 uns an nichts.
lady, *s.* Dame, *f.* 4.
lake, *s.* See, *m.* 4. || *the* — *of*
 Lucerne, der Vierwaldstätter-
 see.
lamb, *s.* Lamm, *n.* 3".
lament, *v.* trauern. || (*wail*)
 (weh)klagen (*über, acc.*).
landlord, *s.* (*of an inn, etc.*)
 Wirt, *m.* 2.
language, *s.* Sprache, *f.* 4.
lapse, *s.* (*passing*) Verlauf, *m.*
large, *a.* groß.
largely, *ad.* hauptsächlich.
late, *a.* (*tardy*) spät. || (*former*)
 früher. || (*new*) lezt. || (*de-*
ceased) verstorben. || — *ly, ad.*
 kürzlich, jüngst, seit kurzem.

latter, *a.* letzter, dieser.
laugh, *v.* lachen (*über, acc.*). || *to*
 — *to* scorn, verlachen.
laughter, *s.* Gelächter, *n.*
law, *s.* Gesetz, *n.* 2. || (*science*
of) Rechtswissenschaft, *f.* || —
 studies, juristische Studien,
pl. || — court, Gerichtshof,
m. 2".
lay, *v.* legen, stellen, setzen.
lead, *v.* (*conduct*) führen, leiten.
 || — *to*, führen zu lassen.*
 || — *him to* believe, ihn
 glauben lassen.
leader, *s.* Führer, Anführer, *m.* 1.
leadership, *s.* Führerschaft, Lei-
 tung, *f.* 4.
leading, *a.* führend.
learn, *v.* (*er*)lernen. || (*ascertain*)
 erfahren,* ersehen.*
least, *a.* kleinst, geringst, mindest.
 || *ad.* am wenigsten. || *at the*
 —, wenigstens.
leave, *s.* (*permission*) Erlaub-
 nis, *f.* || — *of* absence,
 Urlaub, *m.*
leave, *v.* lassen.* || (*bequeath*)
 hinterlassen.* || (*desert*) ver-
 lassen.* || (*entrust*) fortgehen*
 (*f.*), abreisen (*f.*) (*for, nach*).
left, *a.* (*abandoned*) verlassen.
 || (*remaining*) übrig. || *be* —,
 (*remain*) übrig bleiben* (*f.*).
legend, *s.* (*fable*) Legende, Sage,
f. 4.
lend, *v.* leihen,* verleihen.* || *to*

- a **charm**, einen Reiz verleihen.
- less**, *ad.* weniger.
- lesson**, *s.* (Lehr)stunde, *f.* 4. || to give —s, Unterricht erteilen.
- letter**, *s.* Buchstabe, *m.* 4. || (*communication*) Brief, *m.* 2.
- liberty**, *s.* Freiheit, *f.* 4. || at —, frei.
- lie**, *v.* (*recline*) liegen.* || (*be situated*) gelegen sein, liegen.*
- life**, *s.* Leben, *n.* 1., Lebensweise, *f.* 4. || **early** —, Jugend, *f.*
- lifetime**, *s.* Lebenszeit, *f.* 4.
- light**, *s.* Licht, *n.* 3. || **throw** — on, beleuchten.
- like**, *ad.* wie. || *a. or ad.* ähnlich, gleich (*dat.*).
- like**, *v.* lieben, gern haben. || **I** — **reading**, ich lese gern. || to — **best**, am liebsten haben. || **I** — **reading best**, ich lese am liebsten. || **I** — **bread**, ich esse gern Brot.
- likely**, *a.* (*probable*) wahrscheinlich. || **I am** — to go, ich gehe wahrscheinlich.
- likeness**, *s.* (*resemblance*) Ähnlichkeit, *f.* 4.
- limit**, *s.* Grenze, *f.* 4.
- lip**, *s.* Lippe, *f.* 4.
- listen**, *v.* hören (auf, *acc.*); zuhören (*dat.*).
- literature**, *s.* Literatur, *f.* 4.
- little**, *a.* klein, wenig.
- live**, *v.* leben, verleben, (Leben) führen.
- living**, *s.* (*life*) Leben, *n.* 1. || (*manner of life*) Lebensweise, Lebensführung, *f.* 4.
- living**, *a.* (*alive*) lebend, lebendig.
- lofty**, *a.* (*high*) hoch. || (*sublime*) erhaben.
- long**, *a.* lang.
- long**, *v.* sich sehnen (for, nach).
- longing**, *s.* Sehnsucht, *f.* Verlangen, *n.*
- look**, *v.* (*regard*) ansehen,* betrachten. || to — **back**, zurückschauen (auf, *acc.*). || to — **for**, (*seek*) suchen. || to — **forward to**, entgegensehen* (*dat.*), sich freuen auf (*acc.*).
- Lorraine**, *npr.* Lothringen, *n.*
- lose**, *v.* verlieren.*
- loss**, *s.* Verlust, *m.* 2.
- loud**, *a.* laut, lärmend.
- love**, *s.* Liebe, *f.* || — **affair**, Liebesverhältnis, *n.* 2. || to be in — **with**, verliebt sein in (*acc.*).
- lover**, *s.* Geliebte, *a. as s.*
- loyalty**, *s.* Treue, *f.*
- lyric**, *s.* lyrisches Gedicht, *n.* 2.
- lyric(al)**, *a.* lyrisch. || — **poet**, Dichter, *m.* 1.
- machinations**, *s.* Künste, *pl.*
- maid**, *s.* (*girl*) Mädchen, *n.* 1. || (*servant*) Magd, *f.* 2^o., Zofe, *f.* 4.
- main**, *a.* (*chief*) Haupt. || **the**

- *part or thing*, Hauptteil, *m. 2.*, Hauptsache, *f. 4.*
- majority**, *s.* Mehrheit, *f. 4.* Mehrzahl, *f. 2^e.*
- make**, *v.* machen. || (*compel*) veranlassen,* lassen.* || (*raise to rank*) machen, erheben* zu. || to — *an effort to*, sich bemühen zu. || to — *up for*, (*compensate*) ersetzen. || to — *up one's mind*, sich entschließen. || to — *known*, bekannt machen. || to — *possible*, ermöglichen. || *this — s him seem*, daß läßt ihn erscheinen.
- man**, *s.* Mann, *m. 3^e.* || (*human being*) Mensch, *m. 4.* || — *of honor*, Ehrenmann.
- manage**, *v.* leiten, verwalten || (*contrive*) bewerkstelligen, fertig bringen.*
- manager**, *s.* Leiter, Vorsteher, *m. 1.* || (*theat.*) Direktor, Intendant, *m. 4.*
- mankind**, *s.* Menschheit, *f.*
- many**, *a. and pr.* viel, manch. || — *a time*, oftmals. || — *a man*, mancher.
- March**, *s.* März, *m.*
- mark**, *s.* (*target*) Ziel, *n. 2.*
- mark**, *v.* (*heed*) achten auf . . . (*acc.*). || (*indicate*) bezeichnen. || (*distinguish*) auszeichnen.
- marriage**, *s.* Ehe, *f. 4.* || (*match*) Heirat, *f. 4.* || — *-bond*, Festseln (*f. pl.*) der Ehe, Ehejoch, *n. 2.*
- marry**, *v.* (*give in marriage*) verheiraten, vermählen. || (*wed*) heiraten. || *be or get married*, heiraten, sich verheiraten (*mit, dat.*).
- martyrdom**, *s.* Märtyrertum, *m.*
- mass**, *s.* Masse, *f. 4.* || (*relig.*) Messe, *f. 4.*; at —, in der —.
- master**, *s.* (*chief*) Herr, *m. 4.*, Gebieter, *m. 1.* || — *piece*, Meisterwerk, *n. 2.* || — *stroke*, *s.* Meisterstück, *n. 2.*
- masterly**, *a.* meisterhaft.
- match**, *s.* (*equal*) Gleiche, Übereinstimmende, *a. as s.* || to be a — *for*, gewachsen sein (*dat.*).
- material**, *s.* Stoff, *m. 2.*
- matter**, *s.* Sache, *f. 4.*; Stoff, *m. 2.*
- maturity**, *s.* Reife, *f. 4.*
- may**, *v.* mögen,* können,* dürfen.*
- mean**, *s.* Mittel, *n. 1.* || *by no manner of —s*, keineswegs, ganz und gar nicht.
- mean**, *v.* (*signify*) bedeuten. || (*intend*) beabsichtigen, wollen.* || *it is —t to be*, es soll sein . . .
- meaning**, *s.* (*significance*) Bedeutung, *f. 4.* || (*sense*) Sinn, *m. 2.*
- measure**, *s.* Maß, *n. 2.* || (*quantity*) Teil, *m. 2.* || *in a great —*, größtenteils.
- measured**, *a.* (*deliberate*) gemessen.

medieval, *a.* mittelalterlich.

medicine, *s.* (*science*) Medizin, Heilkunde, *f.*

meet, *v.* begegnen (*f.*) (*dat.*), treffen, stoßen auf (*acc.*).

|| (*join*) zusammentreffen mit.

meeting, *s.* (*encounter*) Begegnung, *f.* 4., Zusammenkunft, *f.* 2ⁿ.

melancholy, *s.* Melancholie, Schwermut, *f.*

member, *s.* Glied, *n.* 3. || (*person*) Mitglied.

memory, *s.* Gedächtnis, *n.* || in — of, to the — of, zur Erinnerung an . . . (*acc.*).

mention, *v.* erwähnen.

mercy, *s.* Gnade, *f.* 4.

mere, *a.* bloß.

message, *s.* Botschaft, *f.* 4.

method, *s.* Methode, *f.* 4., System, *n.* 2.

metre, *s.* Metrum, *n.* (Metren and Metra, *pl.*), gebundene Rede, *f.*

metric(al), *a.* metrisch, rhythmisch.

middle, *a.* mittlere, (*in composition*) Mittel-, Zwischen-.

|| **Middle Ages**, *s.* das Mittelalter, *n.* || — **class**, *s.* Mittelstand, Bürgerstand, *m.* 2ⁿ.

midst, *s.* Mitte, *f.* || in the — of, inmitten (*gen.*), mitten in (*dat.*).

midsummer, *s.* Hochsommer, *m.* 1.

mighty, *a.* (*powerful*) mächtig.

military, *a.* militärisch.

million, *s.* Million, *f.* 4.

mind, *s.* Geist, *m.* 3., Gemüt, *n.* 3., Seele, *f.* 4.

mingle, *v.* (*ver*)mischen.

mingling, *s.* Vermischung, *f.* 4.

misery, *s.* Unglück, *n.* || (*want*) Elend, *n.*, Not, *f.*

misfortune, *s.* Unglück, *n.*

misrepresentation, *s.* falsche Darstellung, *f.* 4.

mission, *s.* Sendung, *f.* 4.

|| (*charge*) Auftrag, *m.* 2ⁿ., Beruf, *m.* 2.

mist, *s.* Nebel, *m.* 1. || (*fig.*) Schleier, *m.* 1.

mistake, *v.* mißverstehen.*

|| **make a —**, **be —n**, sich täuschen, sich irren (*in . . . dat.*). || **mistaken**, *a.* irrig.

mistress, *s.* Dame, *f.* 4.

|| (*owner*) Herrin, Gebieterin, *f.* 4. || (*title*, **Mrs.**) Frau, *f.* 4. || (*sweetheart*) Geliebte, *f.*

|| (*concubine*) Maitresse, *f.* 4.

misunderstand, *v.* mißverstehen.*

mixed, *a.* gemischt, vermischt.

|| — **up**, verwickelt (*in, in acc.*).

mode, *s.* (*manner*) Art und Weise, *f.*

model, *s.* (*example*) Muster, *n.* 1., Vorbild, *n.* 3.

modern, *a.* modern, neu, heutig.

moment, *s.* Augenblick, *m.* 2.

momentous, *a.* wichtig.

money, *s.* Geld, *n.* 3.
monument, *s.* Denkmal, *n.* 3".
mood, *s.* Stimmung, *f.* 4.
moral, *a.* moralisch, sittlich.
more, *ad.* mehr.
moreover, *ad.* überdies, noch dazu.
mortal, *a.* sterblich. || (*fatal*) tödlich.
most, *a.* meist, größt. || —ly, *ad.* meistens, meistens.
mother, *s.* Mutter, *f.* 1". || —
tongue, *s.* Muttersprache, *f.* 4.
mourn, *v.* betrauern, beklagen.
 || trauern, *intr.* (um).
move, *v.* bewegen. || (*affect*)
 rühren. || to — from, ab-
 bringen* von (*dat.*). || (*to*
change residence) fortziehen*
 (f.), umziehen* (f.), übersiedeln
 (f.) (nach).
movement, *s.* Bewegung, *f.* 4.
moving, *a.* (*pathetic*) rührend,
 passend.
much, *a. and ad.* viel. || (*very*)
 sehr.
murder, *s.* Mord, *m.* 2.
murderer, *s.* Mörder, *m.* 1.
mystery, *s.* das Geheimnisvolle.
mythical, *a.* mythisch, sagenhaft.

name, *s.* Name, *m.* (—ens, *pl.*
 —en), Bezeichnung, *f.* 4. || at
 the —, bei dem Namen.
namely, *ad.* nämlich.
Naples, *npr.* Neapel, *n.*
narrative, *a.* erzählend.

narrow, *a.* eng.
nation, *s.* Nation, *f.* 4., Volk,
n. 3.
national, *a.* national.
native, *a.* (*natal*) Geburts-. || —
land, — *country*, *s.* Heimat,
f. 4., Vaterland, *n.* 3", Vater-
stadt, *f.* 2".
natural, *a.* natürlich. || —
scenery, *Natur*, *f.*, Landschaft,
f. 4.
nature, *s.* Natur, *f.* 4. || by
 —, von Natur.
near, *a.* nahe. || —, *ad.* nahe,
 in der Nähe (von). || —, *prp.*
 (nahe) bei.
necessary, *a.* notwendig, nötig
 (to, für).
necessity, *s.* Notwendigkeit, *f.* 4.
need, *s.* Not, *f.* 2". || (*want*)
 Bedürfnis, *n.* 2. (of, nach).
need, *v.* nötig haben, brauchen,
 bedürfen (*gen.*).
neither, *pr.* keiner (von beiden),
 kein. || — . . . nor . . . ,
 weder . . . noch.
never, *ad.* nie, niemals, nimmer.
 || — to be forgotten, unver-
 gesslich.
nevertheless, *c.* nichtsdestoweni-
 ger.
new, *a.* neu.
news, *s.* Nachricht, *f.* 4.
nine, *num.* neun.
ninety, *num.* neunzig.
no, *a.* kein. || — one, keiner.
 || —, *ad.* nein.

noble, *a.* (of high birth) ad(e)lig.
 || (*magnanimous*) großmütig,
 edel. || (*dignified*) vornehm.

none, *pr.* keiner, -e, -es.

non-historical, *a.* unhistorisch.

not, *ad.* nicht. || — at all,
 durchaus nicht, gar nicht. || —
 only . . . but also . . ., nicht
 nur, . . . sondern auch . . .
 || — until, erst. || — even,
 nicht einmal.

note, *s.* (annotation) Notiz, An-
 merkung, *f.* 4.

note, *v.* bemerken.

novel, *s.* Roman, *m.* 2.

novelist, *s.* Romanschrift-
 steller(in), *m.* 1. (and *f.* 4.).

November, *s.* November, *m.*

now, *ad.* jetzt, nun.

numerous, *a.* zahlreich.

obey, *v.* gehorchen (*dat.*).

oblige, *v.* nötigen, zwingen.*

obscure, *a.* (dark) dunkel. || (*in-*
distinct) undeutlich.

obscurity, *s.* (seclusion) Ver-
 borgtheit, *f.*

observe, *v.* (inspect) beobachten.
 || (*notice, remark*) bemerken.

obstinate, *a.* hartnäckig, eigen-
 sinnig.

obtain, *v.* erlangen, erreichen.

occasion, *s.* (cause) Ursache,
f. 4. || (*opportunity*) Gelegen-
 heit, *f.* 4. || on the — of,
 gelegentlich . . . (*gen.*), bei Ge-

legenheit (*gen.*). || — ally, ge-
 legentlich.

occident, *s.* Westen, *m.*, Abend-
 land, *n.*

occupy, *v.* (hold) besitzen,* inne-
 haben.* || (a house) bewoh-
 nen.

occur, *v.* (to the mind) einfallen*
 (f.). || (happen) vorfallen*
 (f.), sich ereignen.

of, *prp.* von, aus.

offer, *v.* anbieten,* darbieten.*

officer, *s.* (civil) Beamte, *m.* 4.
 || (military) Offizier, *m.* 2.

often, *ad.* oft, häufig.

old, *a.* alt. || — fashioned,
 altmodisch.

Olympian, *s.* Olympier, *m.* 1.

omen, *s.* Omen, *n.* (Omina, *pl.*),
 Vorzeichen, *n.* 1., Vorbedeu-
 tung, *f.* 4.

on, *ad.* auf, fort, weiter. || —,
prp. (at) an, (upon) auf. || —
 his return, bei seiner Rückkehr.

once, *ad.* einmal. || (formerly)
 einst. || — more, noch einmal,
 wieder. || at —, sofort, so-
 gleich.

one, *a.* ein. || (only) einzig.
 || no —, niemand. || — an-
 other, einander. || — self, sich.
 only, *a.* einzig. || —, *ad.* nur,
 bloß, allein, erst.

open, *v.* öffnen, aufmachen. || (be-
 gin) beginnen.* || (fig.) den
 Anfang machen.

opening, *a.* Anfangs- (*in comp.*).

opinion, *s.* Meinung, *f.* 4., Ansicht, *f.* 4. || to be of the —, der Meinung sein.

opponent, *s.* Gegner, *m.* 1.

opportunity, *s.* Gelegenheit, *f.* 4.

oppose, *v.* entgegensetzen (*dat.*), sich widersetzen (*dat.*), widerstehen* (*dat.*).

opposite, *s.* Gegensatz, *m.* 2^o, Gegenteil, *m.* 2., das Entgegengesetzte.

opposite, *a.* gegenüber, gegenüberstehend, —liegend. || *prp.* gegenüber.

oppress, *v.* unterdrücken.

or, *c.* oder. || — else, sonst.

order, *s.* Ordnung, *f.* 4. || (*condition*) Zustand, *m.* 2^o. || (*sequence*) (Reihen-)Folge, *f.* 4.

order, *v.* (*command*) befehlen* (*dat.*).

Orient, *s.* Osten, Orient, *m.*, Morgenland, *n.*

orphan, *s.* Waise, *f.* 4. || — boy, Waisenknabe, *m.* 4.

other, *a.* (*different*) ander, verschieden. || (*additional*) ander, noch. || —, *ad.* anders.

|| **among** — things, unter anderem. || **on the** — hand, andererseits. || **each** —, einzander. || —s, *pl.* andere Leute. || **otherwise**, *ad.* anders. || *c.* sonst.

ought, *v.*, I —, ich mußte, ich sollte. || I — to have done it, ich hätte es tun sollen.

our, *pr.* unser.

out, *prp.* and *ad.* aus, hinaus.

|| — of health, krank.

outburst, *s.* Ausbruch, *m.* 2^o.

outgrow, *v.* (*fig.*) entwachsen* (*f.*) (*dat.*).

outrage, *v.* (*insult*) beleidigen.

outset, *s.* Anfang, *m.* 2^o. || **at, from the** —, von Anfang an.

outside (*of*), *prp.* außerhalb (*gen.*). || — the city, vor der Stadt.

over, *ad.* (*at an end*) zu Ende. || (*past*) vorbei. || **left** —, übrig sein.

overestimate, *v.* überschätzen.

overpower, *v.* überwältigen.

oversight, *s.* (*supervision*) Aufsicht, *f.*

overtake, *v.* einholen.

overture, *s.* Ouvertüre, *f.* 4.

owe, *v.* schulden, schuldig sein. || (*fig.*) verdanken.

owing, *a.* schuldig. || — to, in-folge von. || **it is** — to him that, es ist ihm zuzuschreiben, daß.

own, *a.* eigen.

page, *s.* (*of a book*) Seite, *f.* 4., Blatt, *n.* 3^o.

pain, *s.* Schmerz, *m.* (—es, —en).

|| —s, (*trouble*) Mühe, *f.* 4.

|| **take** —s, sich bemühen.

painful, *a.* schmerzlich. || (*distressing*) peinlich.

painter, *s.* Maler(in), *m.* 1. (*or f.* 4.).

palace, *s.* Palaſt, *m.* 2°.

pallid, *a.* bleich, blaß.

parent, *s.* Vater, *m.* 1°, Mutter, *f.* 1°. || —s, Eltern, *pl.*

parental, *a.* elterlich.

park, *s.* Park, *m.* 2., Anlage, *f.* 4.

parsonage, *s.* Pfarrhaus, *n.* 3°.

part, *s.* Teil, *m.* 2. || (*role*) Rolle, *f.* || **leading** —, Hauptrolle. || **to change** —s, die Rollen wechseln. || (*country*) Gebiet, *f.* 4. || **for my** —, meinerseits.

particular, *s.* Einzelheit, *f.* 4.

particular, *a.* (*special*) beſonder. || —ly, *ad.* beſonders.

pass, *v.* (*time*) verbringen*, *zu* bringen*. || **to** — through, (*go through*) durchgehen* (*f.*) (*sep.*), durchreisen (*insep.*). || (*experience*) durchmachen (*sep.*).

passion, *s.* Leidenschaft, *f.* 4.

passionate, *a.* leidenschaftlich.

passive, *a.* paſſiv.

past, *a.* vergangen. || *s.* Vergangenheit, *f.*

pastor, *s.* Paſtor, *m.* 4., Prediger, Landprediger, *m.* 1.

path, *s.* Pfad, Weg, *m.* 2.

pathetic, *a.* rührend.

pathos, *s.* Pathos, *n.*

patron, *s.* Patron, *m.* 2., Schutzherr, *m.* 4., Gönner, *m.* 1.

pause, *s.* Pauſe, *f.* 4.

pawn, *v.* verpfänden, verſetzen.

pay, *v.* (be)zahlen, lohnen, vergelten. || **to** — **homage**, huldigen.

payment, *s.* Zahlung, Bezahlung, *f.* 4. || **in** —, zur Bezahlung.

peace, *s.* Friede(n), *m.* || (*quiet*) Ruhe, Stille, *f.* || — **of mind**, Gemütsruhe.

peasant, *s.* Bauer, *m.* (—ers, —ern). || — **boy**, Bauernknabe, *m.* 4.

pedantry, *s.* Pedanterie, *f.* 4.

peer, *s.* (*equal*) Ebenbürtige, *a.* *as s.* || **his** —s, ſeinesgleichen.

penitence, *s.* Buße, Reue, *f.* 4.

people, *s.* (*nation*) Volk, *n.* 3°. || (*persons*) Menſchen, *m.* *pl.*, Leute, *pl.*

perfect, *v.* (*finish*) vervollkommen. || (*instruct fully*) ausbilden.

perfect, *a.* vollkommen.

perfection, *s.* Vollkommenheit, *f.* 4. || **to** —, meiſterhaft.

perform, *v.* (*fulfil*) erfüllen.

perhaps, *ad.* vielleicht.

period, *s.* Periode, *f.* 4., Zeitraum, *m.* 2°, Zeit, *f.* 4.

perish, *v.* (*be destroyed*) untergehen* (*f.*), zugrunde gehen* (*f.*).

permanent, *a.* (fort)bauernd, ſtändig.

perpetrator, *s.* Täter, *m.* 1.

perplex, *v.* verblüffen.

persecute, *v.* verfolgen. || (*work*) plagen.

persecution, *s.* Verfolgung, *f.* 4.

persistently, *ad.* hartnäckig.

person, *s.* Person, *f.* 4., jemand.

|| *in* —, persönlich.

personage, *s.* Persönlichkeit, *f.* 4.

personal, *a.* persönlich.

persuade, *v.* überreden (*insep.*).

|| (*convince*) überzeugen (*insep.*).

pettiness, *s.* (*meanness*) Kleinlichkeit, *f.* 4.

phase, *s.* Phase, *f.* 4. || (*fig.*) Seite, *f.* 4.

philosopher, *s.* Philosoph, *m.* 4.

philosophical, *a.* philosophisch.

philosophy, *s.* Philosophie, *f.* 4.

physical, *a.* körperlich.

physician, *s.* Arzt, *m.* 2". || *regimental* —, Regimentsarzt.

picture, *s.* Bild, *n.* 3., Gemälde, *n.* 1.

picture, *v.* (*fig.*) schildern.

picturesque, *a.* malerisch.

piece, *s.* (*portion*) Stück, *n.* 2.

pilgrim, *s.* Pilger, *m.* 1.

pity, *s.* Mitleid, Erbarmen, *n.*

|| *to have, take* — on, Mitleid haben mit.

place, *s.* Platz, *m.* 2", Stelle, *f.* 4. || (*position*) Stellung, *f.* 4. || (*situation*) Amt, *n.* 3",

Stellung, *f.* 4. || (*scholarship*) Freiplatz. || *in the first* —,

erstens. || *in the second* —, zweitens.

place, *v.* setzen, legen, stellen.

|| *to* — oneself at the head, sich an die Spitze stellen.

plan, *s.* (*project*) Plan, *m.* 2".

|| (*method*) Methode, *f.* 4.

plan, *v.* (*draw*) entwerfen.*

|| (*scheme*) planen.

play, *s.* Spiel, *n.* 2. || (*drama*)

Schauspiel, *n.* 2.

play, *v.* spielen.

playwright, *s.* Schauspieldichter, Dramatiker, *m.* 1.

pleasant, *a.* (*pleasing*) angenehm.

please, *v.* gefallen* (*dat.*). || (*satisfy*) befriedigen.

pleased, *a.* zufrieden.

pleasure, *s.* Vergnügen, *n.* 1., Freude, *f.* 4.

pledge, *s.* Pfand, *n.* 3", Bürge, *m.* 4.

plot, *s.* (*of a play, etc.*) Handlung, Fabel, *f.* 4.

poem, *s.* Gedicht, *n.* 2.

poet, *s.* Dichter, *m.* 1.

poignant, *a.* (*of grief, pain*) tief und schmerzlich.

point, *s.* Punkt, *m.* 2. || — of view, Standpunkt, Gesichtspunkt, *m.* 2. || *in* — of, hinsichtlich . . . (*gen.*).

point, *v.* (*sharpen*) schärfen.

|| *to* — out, zeigen.

polish, *v.* (*fig.*) verfeinern.

political, *a.* politisch.

ponder, *v.* nachdenken* (*über, acc.*).

- poor**, *a.* arm; schlecht.
popularity, *s.* Beliebtheit, *f.*
population, *s.* Bevölkerung, *f.* 4.
position, *s.* Lage, *f.* 4. || (*rank*) Stellung, *f.* 4. || *in a — to*, imstande *or in der Lage zu*. || — *in the theater*, Stellung am Theater.
possession, *s.* (*ownership*) Besitz, *m.* 2.
possibility, *s.* Möglichkeit, *f.* 4.
possible, *a.* möglich.
potent, *a.* mächtig, gewaltig.
poverty, *s.* Armut, *f.*
power, *s.* Macht, *f.* 2'', Gewalt, *f.* 4. || (*nation*) Macht, Großmacht, *f.* 2''.
powerful, *a.* mächtig, gewaltig.
practical, *a.* praktisch. || —*ly*, *ad.* eigentlich.
practise, *v.* (*do frequently*) ausüben, tun.*
preach, *v.* predigen, reden.
precaution, *s.* Vorsicht, *f.* 4. || *to take —s*, Vorsichtsmaßregeln treffen.*
precede, *v.* vorausgehen* (*f.*) (*dat.*).
preceptress, *s.* Lehrerin, *f.* 4.
precipitous, *a.* jäh, steil.
precise, *a.* genau, bestimmt.
prefer, *v.* (*like better*) vorziehen,* lieber haben.*
preliminary, *a.* einleitend.
preparation, *s.* Vorbereitung, *f.* 4. (*for, zu*).
prepare, *v.* vorbereiten (*for, auf acc.*).
prescribe, *v.* vorschreiben.*
present, *v.* (*give*) geben.* || (*theat. or literary*) darstellen.
present, *a.* (*of time*) gegenwärtig, jetzig. || (*of place*) anwesend. || *to be — at*, beiwohnen (*dat.*).
presentation, *s.* (*act*) Darstellung, *f.* 4.
preserve, *v.* (*project*) schützen (*from, vor dat.*).
prevent, *v.* hindern.
previous, *a.* vorherig. || —*ly*, *ad.* vorher.
priestess, *s.* Priesterin, *f.* 4.
prime, *a.* erst, Haupt* (*in comp.*). || — *minister*, Staatsminister, *m.* 1.
prince, *s.* Prinz, *m.* 4. || (*sovereign*) Fürst, *m.* 4.
princely, *a.* fürstlich.
principal, *a.* hauptsächlich.
principle, *s.* (*tenet*) Grundsatz, *m.* 2'', Prinzip, *n.* (*-ien, pl.*).
print, *v.* drucken.
prisoner, *s.* Gefangene, *a.* *as s.* || *to take —*, gefangen nehmen.
probable, *a.* wahrscheinlich.
problem, *s.* Problem, *n.* 2. || — *play*, Problem-Drama, *n.* (*-en, pl.*).
procession, *s.* Zug, *m.* 2''.
proclaim, *v.* verkünden.
produce, *v.* hervorbringen.*

- || (*bring about*) hervorrufen,*
verursachen. || — on the
stage, aufführen (auf dem
Theater).
- production, s. Hervorbringung,
f. 4. || (*theat.*) Aufführung,
f. 4.
- productive, a. fruchtbar.
- profound, a. tief.
- progress, s. Fortschritt, m. 2.
- progressive, a. fortschreitend.
- prologue, s. Prolog, m. 2.
- promise, v. versprechen.*
- pronounce, v. aussprechen.*
- proper, a. (*correct*) richtig.
|| (*real*) eigentlich, wirklich.
- prophecy, v. prophezeien, wahr-
sagen (*sep.*).
- proportion, s. Verhältnis, n. 2.
|| (*share*) Anteil, Teil, m. 2.
- proposal, s. Vorschlag, m. 2.
- proposition, s. (*offer*) Vorschlag,
m. 2.
- prose, s. Prosa, f. || — form,
Prosaform, f. 4.
- prosperity, s. Gedeihen, Glück,
n., Wohlfahrt, f.
- protégé(e), s. (*Fr.*) Schützling,
m. 2.
- Protestantism, s. Protestantis-
mus, m.
- proud, a. stolz (of, auf *acc.*).
- prove, v. beweisen.*
- provided, — that, c. voraus-
gesetzt daß.
- province, s. Provinz, f. 4.
- provoke, v. herausfordern.
- || (*cause*) veranlassen,* verur-
sachen.
- Prussia, *npr.* Preußen, n.
- public, s. Publikum, n.
- public, a. öffentlich.
- publication, s. (*publishing*) Ver-
öffentlichung, f. 4.
- pulpit, s. Kanzel, f. 4.
- pulsation, s. Pulsschlag, m. 2*.
- punishment, s. Strafe, Bestra-
fung, f. 4.
- pupil, s. Schüler(in), m. 1. (*and*
f. 4.).
- pure, a. rein, unschuldig. || —ly,
ad. rein, allein.
- purport, s. Bedeutung, f. 4.,
Sinn, m.
- purpose, s. Absicht, f. 4. || (*aim*
in view) Zweck, m. 2.
- purpose, v. beabsichtigen, vor-
haben.*
- pursue, v. verfolgen (*dat.*).
|| (*continue*) fortfahren* (f.).
|| to — one's way, seinen Weg
fortsetzen.
- pursuer, s. Verfolger, m. 1.
- push, v., to — one's way, sich
drängen.
- put, v. (*place*) setzen, legen, stellen,
bringen,* tun,* schaffen.* || to
— on, (*clothes*) anlegen, anzie-
hen.* || to — before, vorlegen.
- quality, s. Qualität, f. 4. || (*na-
ture*) Natur, f. 4. || (*attri-
bute*) Eigenschaft, f. 4.

quarrel, *s.* Streit, *m.* 2., Zank, *m.*

quarter, *s.* Viertel, *n.* 1. || —s, *pl.* Wohnung, *f.* 4.

queen, *s.* Königin, *f.* 4.

quench, *v.* (extinguish) (aus-)lösch. || (subdue) unterdrücken (*insep.*).

question, *s.* Frage, *f.* 4. || without a —, unzweifelhaft, unbedingt. || the — is, es handelt sich (dar)um.

quiet, *s.* Ruhe, *f.* 4.

quiet, *a.* ruhig; still. || (of dress) einfach, ruhig.

quiet, *v.* beruhigen. || grow —, be —ed, sich beruhigen.

quite, *ad.* ganz gänzlich, völlig.

race, *s.* Rasse, *f.* 4.

rage, *s.* Wut, *f.*

rage, *v. intr.* wüten.

rain, *s.* Regen, *m.* 1.

raise, *v.* (lift) (auf)heben.* || (promote, raise to the rank of) erheben,* befördern zu . . .

rapid, *a.* schnell.

rather, *ad.* (sooner) eher, lieber.

|| (more properly) vielmehr, eigentl. || — than, eher als.

ratio, *s.* Verhältnis, *n.* 2.

reach, *v.* (arrive at) erreichen.

read, *v.* lesen.* || to — aloud to, vorlesen* (*dat.*).

ready, *a.* bereit, fertig. || (easy) leicht, bequem.

real, *a.* (actual) tatsächlich, wirklich. || —ly, *ad.* wirklich, in der Tat.

realist, *s.* Realist, *m.* 4.

reality, *s.* Wirklichkeit, *f.* 4. || (fig.) Echtheit, *f.* || in —, tatsächlich, wirklich.

realize, *v.* verwirklichen. || (understand) verstehen,* sich klar machen, einsehen.*

realm, *s.* Reich, *n.* 2.

reason, *s.* Vernunft, *f.* || (cause) Grund, *m.* 2°. || for that —, aus diesem Grunde. || by — of, wegen . . . (*gen.*).

rebel, *v.* sich empören. || (fig.) sich auflehnen (gegen).

recall, *v.* (call back) zurückrufen.* || (recollect) sich erinnern (*gen. or an with acc.*), sich in das Gedächtnis zurückrufen.*

receive, *v.* erhalten,* bekommen.* || (admit) aufnehmen,* empfangen.* || (welcome) bewillkommen.

recent, *a.* neu, frisch.

reception, *s.* Empfang, *m.* 2°. || (of a book) Aufnahme, *f.* 4.

|| to give a cordial — to, aufs beste empfangen.

receptive, *a.* empfänglich.

recognize, *v.* wieder erkennen.* || (acknowledge) anerkennen.*

recollect, *v.* sich erinnern (*gen. or an, acc.*).

recollection, *s.* Erinnerung, *f.* 4. || (of, an acc.).

reconcile, *v.* versöhnen (to, mit).

|| (*harmonize*) in Einklang bringen* (with, mit).

reference, *s.* Hinweis, *m.* 2.,

Hinweisung, *f.* 4. || in, with — to, in bezug auf (*acc.*).

refined, *a.* (*cultivated*) vornehm, fein, gebildet.

reflect, *v.* (*think*) nachdenken* (upon, über *acc.*).

reform, *s.* Reform, Umgestaltung, *f.* 4.

reformer, *s.* Verbesserer, *m.* 1., Reformator, *m.* 4.

refresh, *v.* erfrischen. || (*fig.*) auffrischen.

refuge, *s.* Zuflucht, *f.*, Zufluchtsort, *m.*

refusal, *s.* Weigerung, abschlägige Antwort, *f.* 4.

refuse, *v.* verweigern, sich weigern. || (*decline*) zurückweisen.*

regard, *v.* ansehen,* beobachten. || (*look upon*) ansehen* (as, als *acc.*).

regulate, *v.* ordnen.

reign, *s.* Regierung, Herrschaft, *f.* 4. || in the — of, unter der Regierung . . . (*gen.*).

reject, *v.* verwerfen.*

rejoice, *v.* erfreuen, sich freuen (über, *acc.*).

relate, *v.* (*tell*) erzählen, berichten. || (*have relation to*) sich beziehen (auf, *acc.*).

relation, *s.* (*connection*) Beziehung, *f.* 4. || (*relative*)

Verwandte, *a.* as *s.* || in — to, im Verhältnis zu . . .

release, *s.* Befreiung, Freilassung, *f.* 4.

reliable, *a.* zuverlässig.

relief, *s.* Erleichterung, *f.* 4., Befreiung, *f.* 4.

relieve, *v.* erleichtern. || (*rest*) beruhigen.

religious, *a.* religiös.

remain, *v.* bleiben* (*f.*).

remark, *s.* (*notice*) Bemerkung, *f.* 4. || (*comment*) Anmerkung, *f.* 4.

remarkable, *a.* (*noticeable*) bemerkenswert. || (*important*) bedeutend.

remind, *v.* erinnern (*of*, an *acc.*).

remorse, *s.* Reue, *f.*, Gewissensbiß, *m.* 2.

removed, *a.* (*distant*) entfernt.

renounce, *v.* (*cast off*) entfagen (*dat.*).

report, *s.* Bericht, *m.* 2. || (*rumor*) Gerücht, *n.* 2ⁿ. || (*noise*) Knall, *m.*

report, *v.* berichten, melden.

represent, *v.* darstellen. || (*theat.*) spielen, aufführen.

representation, *s.* (*statement*) Darstellung, *f.* 4. || (*theat.*) Aufführung, *f.* 4.

representative, *a.* (*typical*) typisch (*of*, für).

reproach, *s.* (*blame*) Vorwurf, *m.* 2ⁿ. (*gegen*).

reputation, *s.* Ruf, *m.* 2.

- request**, *s.* Bitte, *f.* 4., Ansuchen, *n.* 1. || *at the* —, auf die Bitte.
- rescue**, *s.* Rettung, Befreiung, *f.* 4.
- rescue**, *v.* retten, befreien.
- residence**, *s.* Wohnsitz, *m.* 2., Aufenthalt, *m.* 2.
- resignation**, *s.* Entsagung, *f.* 4.
- resolution**, *s.* Entschluß, *m.* 2ⁿ.
- resolve**, *s.* Entschluß, *m.* 2ⁿ.
- resort**, *v.* seine Zuflucht nehmen* (*to*, *zu*).
- respect**, *s.* (*esteem*) Achtung, Hochachtung, Ehrerbietung, *f.* 4. || *in many* —s, in gewisser Hinsicht.
- respecting**, *prp.* in bezug auf . . . (*acc.*).
- respite**, *s.* Frist, *f.* 4.
- response**, *s.* Antwort, *f.* 4.
- rest**, *s.* Ruhe, *f.* || (*remainder*) Rest, *m.* 2.
- rest**, *v.* ausruhen. || (*depend*) abhängen* (*with*, *on*, *von*). || — *upon* (*be founded on*) beruhen auf (*dat.*).
- restless**, *a.* ruhelos. || (*uneasy*) unruhig.
- restore**, *v.* wiederherstellen (*sep.*). || *to be* —d *to health*, genesen.*
- restrict**, *v.* einschränken.
- restriction**, *s.* Einschränkung, *f.* 4.
- result**, *s.* Ergebnis, *n.* 2., Erfolg, *m.* 2., Folge, *f.* 4.
- result**, *v.* (*ensue*) erfolgen. || (*end*) enden (*in*, *mit*).
- resume**, *v.* (*go on with*) wieder aufnehmen,* fortsetzen. || (*continue*) fortfahren* (*f.*).
- retard**, *v.* zögern.
- retentive**, *a.* zurückhaltend. || — *memory*, *s.* gutes Gedächtnis, *n.* 2.
- retire**, *v.* zurückziehen.* || *intr.* sich zurückziehen.* || —d, zurückgezogen, einsam.
- return**, *s.* Rückkehr, *f.* || (*recompense*) Vergeltung, *f.* 4. || (*profit*) Gewinn, *m.* 2. || *on my* —, bei meiner Rückkehr.
- return**, *v.* zurücksenden,* zurückgeben.* || *intr.* zurückkehren (*f.*), zurückkommen* (*f.*).
- reveal**, *v.* offenbaren.
- reverence**, *s.* Verehrung, Ehrerbietung, *f.* 4.
- reverent**, *a.* ehrerbietig.
- review**, *s.* (*criticism*) Besprechung, *f.* 4. || (*publication*) Zeitschrift, *f.* 4.
- revision**, *s.* Revision, nochmalige Durchsicht, *f.* 4., Überarbeitung, *f.* 4.
- revive**, *v.* *tr.* wieder erwecken. || *intr.* wieder aufleben.
- revolt**, *s.* Empörung, *f.* 4.
- revolt**, *v.* (sich) empören (*against*, *gegen*).
- revolution**, *s.* Revolution, *f.* 4., Empörung, *f.* 4.

revolutionary, *a.* revolutionär, auführerisch.
rhetoric, *s.* Redekunst, Beredsamkeit, Rhetorik, *f.*
rich, *a.* reich.
riches, *s. pl.* Reichtum, *m.* 3".
ride, *v.* reiten* (*f.*). || (*in a vehicle*) fahren* (*f.*).
right, *s.* Recht (to, auf *acc.*), *n.* 2. || to be —, in the —, recht haben.
righteous, *a.* gerecht.
rise, *v. (person)* aufstehen. || (*sun, curtain*) aufgehen* (*f.*).
risk, *v.* wagen, auf Spiel setzen.
rival, *s.* Nebenbuhler, *m.* 1.
river, *s.* Fluß, Strom, *m.* 2".
road, *s.* Straße, *f.* 4. || the hollow —, die hohle Gasse, *f.* 4.
rob, *v. (steal)* rauben. || (*a person*) berauben (*of, gen.*).
robber, *s.* Räuber, *m.* 1.
romance, *s. (novel)* Roman, *m.* 2. || (*love affair*) Liebesverhältnis, *f.* 2. || (*legend*) Sage, *f.* 4.
romantic, *a.* romantisch.
Rome, *npr.* Rom, *n.*
rough, *a.* rauh. || (*of manners*) grob, roh, unfein, ungeschliffen. || (*shaggy*) rauh.
round, *s. (circle)* Kreis, *m.* 2., Kranz, *m.* 2", Ring, *m.* 2. || (*series*) Reihe, *f.* 4.
rouse, *v. (excite)* aufreizen, ermuntern.
row, *s.* Reihe, *f.* 4.

rudeness, *s.* Unhöflichkeit, *f.* 4. || Grobheit, *f.* 4.
ruin, *s. (destruction)* Sturz, *m.* 2". || (*downfall*) Untergang, *m.*
rule, *s. (government)* Regierung, *f.* 4. || (*sway*) Herrschaft, *f.* 4.
rule, *v.* regieren, beherrschen, herrschen über (*acc.*).
ruler, *s.* Herrscher(in), *m.* 1. (*f.* 4.).
ruse, *s.* List, *f.*
rush, *v.* sich stürzen (*on, auf acc.; into, in acc.*).

sacred, *a.* heilig.
sacrifice, *v.* opfern.
safe, *a.* sicher.
safety, *s.* Sicherheit, *f.* 4. || in —, wohlbehalten, sicher.
sake, *s.* Ursache, *f.* 4. || for the — of, um (*gen.*) willen, wegen (*gen.*). || for your —, um Ihre(n) willen.
salary, *s.* Gehalt, *m.* 2.
same, *a.* derselbe. || all the —, trotzdem. || the very —, ganz derselbe.
satisfaction, *s.* Befriedigung, *f.* || (*pleasure*) Vergnügen, *n.*
satisfied, *a.* zufrieden.
satisfy, *v. (content)* befriedigen, genügen (*dat.*).
save, *v. (rescue)* retten, erretten (*from, vor dat.*).
savior, *s.* Retter, *m.* 1.

say, *v.* sagen. || (*affirm*) behaupten. || —, *c.* nehmen* wir an; etwa.

scale, *s.* (of a balance) Waagschale, *f.* 4. || to turn the —, den Ausschlag geben.*

scene, *s.* (theat.) Szene, *f.* 4. || (*stage*) Bühne, *f.* 4. || (*place*) Schauplatz, *m.* 2°. || the — is laid in, das Stück spielt in (*dat.*).

scheme, *s.* (plan) Plan, *m.* 2°. , List, *f.* 4., Intrige, *f.* 4.

scheme, *v.* planen, Pläne schmieden.

school, *s.* Schule, *f.* 4. || at —, in —, in der Schule. || Latin —, Lateinschule.

science, *s.* Wissenschaft, *f.* 4.

Scotland, *npr.* Schottland, *n.*

scruple, *s.* (hesitation) Bedenken, *n.* 1., Zweifel, *m.* 1.

search, *v.* (probe) prüfen.

seat, *s.* Sitz, *m.* 2. || (*chair*) Stuhl, *m.* 2°. || — of war, Kriegsschauplatz, *m.* 2°.

seclusion, *s.* (solitude) Zurückgezogenheit, *f.* 4. || to live in —, ein zurückgezogenes Leben führen.

second, *a.* zweite. || —ly, in the — place, *ad.* zweitens, zum zweiten.

secondary, *a.* (subordinate) untergeordnet, Neben- (*in comp.*).

secret, *a.* geheim, im geheimen.

secure, *v.* (make safe) sichern. || (*obtain*) erlangen.

see, *v.* sehen.* || to — through, durchschauen (*sep.*). || —ing that, weiß, da.

seek, *v.* suchen. || (*aim at*) trachten nach, streben nach. || (*resort to*) seine Zuflucht nehmen* zu. || *intr.* suchen (after, for, nach). || to — refuge from . . . in, sich retten aus . . . in (*acc.*).

seem, *v.* scheinen.*

seize, *v.* greifen,* ergreifen.*

seldom, *ad.* selten.

self, *s.* Selbst, *n.* || —command, —control, *s.* Selbstbeherrschung, *f.* 4. || —defense, *s.* Selbstverteidigung, *f.* 4. || —development, *s.* Weiterentwicklung, *f.* 4. || —reproach, *s.* Selbsttadel, *m.* 1. || —sacrifice, *s.* Selbstaufopferung, *f.* 4. || —condemnation, Selbstverurteilung, *f.* 4.

send, *v.* senden,* schicken (for, nach). || to — for, holen lassen,* kommen lassen.*

sensation, *s.* Empfindung, *f.* 4. || (*excitement*) Senfation, *f.*, Aufsehen, *n.* 1. || to create a —, Aufsehen erregen. || be the — of, das Hauptinteresse in Anspruch nehmen.*

sense, *s.* Sinn, *m.* 2. || (*sensation*) Empfindung, *f.* 4., Gefühl, *n.* 2°. || (*signification*) Sinn, *m.* 2., Bedeutung,

f. 4. || **in every** — of the word, in der wahren Bedeutung des Wortes. || — of duty, Pflichtgefühl, *n.* 2".

sensible, *a.* (*judicious*) vernünftig, verständig.

sensitive, *a.* empfänglich (to, für).

sentiment, *s.* (*thought*) Gedanke, *m.* 4. || (*feeling*) Empfindung, *f.* 4., Gefühl, *n.* 2"., Gefinnung, *f.* 4.

separate, *a.* (*alone*) einzeln.

sepulchre, *s.* Grabmal, *n.* 3".
|| the Holy Sepulchre, das heilige Grab.

sequence, *s.* Ordnung, Reihenfolge, *f.* 4.

series, *s.* Reihe, *f.* 4.

serious, *a.* ernst.

serjeant, *s.* Unteroffizier, *m.* 3".

servant, *s.* Diener, *m.* 1.

serve, *v.* dienen (*dat.*) (as, zu).

service, *s.* Dienst, *m.* 2. || to take —, Dienste nehmen.*

set, *v.* (*place*) setzen, stellen, legen.
|| to — free, befreien. || to — out, (*start*) aufbrechen.* || (*of the sun*) untergehen (*f.*) (*sep.*).

settle, *v.* (*determine*) feststellen, entscheiden.* || (*decide*) entscheiden,* erledigen. || (*reside*) sich niederlassen.* || (*arrange*) ordnen, in Ordnung bringen.*

seven, *num.* sieben. || — years, siebenjährig, *a.*

several, *a.* mehrere.

severe, *a.* streng.

sex, *s.* Geschlecht, *n.* 3.

shadow, *s.* Schatten, *m.* 1.

shape, *v.* gestalten, formen.

share, *s.* Teil, Anteil, *m.* 2.

share, *v.* (*divide*) teilen, verteilen. || (*partake of*) teilnehmen,* teilhaben* an . . . (*dat.*).

she, *pr.* sie.

shoot, *v.* schießen.*

shop, *s.* Laden, *m.* 1.

shore, *s.* (*coast*) Küste, *f.* 4., Gestade, *n.* 1., Strand, *m.*
|| (*bank*) Ufer, *n.* 1.

short, *a.* kurz. || —ly, *ad.* (*soon*) binnen kurzem, bald, kurz.

shot, *s.* Schuß, *m.* 2".

show, *s.* (*spectacle*) Schaulustlung, *f.* 4. || (*appearance*) Schein, *m.* 2.

show, *v.* zeigen. || (*prove*) beweisen.*

sign, *v.* unterzeichnen (*insep.*), unterschreiben* (*insep.*).

significance, *s.* (*meaning*) Bedeutung, *f.* 4., Sinn, *m.*

significant, *a.* (*important*) wichtig.

silence, *s.* Schweigen, *n.* 1.
|| (*stillness*) Stille, *f.* || to break —, das Schweigen brechen.* || keep —, schweigen.*

similar, *a.* ähnlich, gleichartig.

simple, *a.* einfach.

since, *c.* (*time*) seit. || (*because*) da, weil. || —, *prp.* seit.

- sincere**, *a.* aufrichtig.
sink, *v.* sinken* (*f.*). || — **down**,
 hin sinken* (*f.*).
sister, *s.* Schwester, *f.* 4.
situation, *s.* Situation, *f.* 4.,
 Lage, *f.* 4.
size, *s.* Größe, Gestalt, *f.* 4.
skill, *s.* Geschicklichkeit, Gewandt-
 heit, *f.* 4.
sleep, *s.* Schlaf, *m.*
slow, *a.* langsam.
small, *a.* klein.
smile, *v.* lächeln (*at*, über *acc.*).
so, *ad. and c.* so, daher. || —
 called, *a.* sogenannt.
sober, *a.* ernst.
social, *a.* gesellschaftlich. || — **ly**,
ad. in gesellschaftlicher Bezie-
 hung or Sinsicht.
society, *s.* Gesellschaft, *f.* 4.
soil, *s.* Boden, *m.*, Erde, *f.*
 || (*fig.*) Land, *n.* 3".
sojourn, *s.* Aufenthalt, *m.* 2.
soldier, *s.* Soldat, *m.* 4.
sole, *a.* einzig.
solemn, *a.* feierlich.
solitude, *s.* Einsamkeit, *f.* 4.
solution, *s.* Auflösung, *f.* 4.
 || (*of a difficulty*) Beseitigung,
f. 4., Lösung, *f.* 4.
some, *a. and pr.* etwas, einiges,
 ein wenig. || (*several*) einige,
 etliche, manche. || — **day**,
 eines Tages, später. || —
thing, Etwas. || — **body**,
 one, irgend einer, einer, man.
song, *s.* Lied, *n.* 3., Gesang, *m.* 2".
soon, *ad.* bald. || **as** — **as**, so-
 bald als.
sort, *s.* Art, *f.* 4., Art und Weise.
 || **the same** — **of thing**, die-
 selbe Sache, *f.* 4., dasselbe.
source, *s.* Quelle, *f.* 4.
South, *s.* Süden, *m.* 1.
southward, *ad.* südlich, südwärts.
sovereign, *s.* (*ruler*) Landes-
 herr(in), *m.* (*and f.*) 4., Fürst,
m. 4".
Spaniard, *s.* Spanier(in), *m.*
 (*and f.*) 4.
spare, *v.* (*treat with mercy*)
 (ver)schonen. || **to** — **no**
pains, keine Mühe sparen.
sparing, *a.* sparsam, wenig.
speak, *v.* reden, sprechen,* be-
 zeichnen.
special, *a.* speziell, besonder.
spectator, *s.* Zuschauer, *m.* 1.
spend, *v.* (*money*) ausgeben.*
 || (*time*) verbringen,* zubrin-
 gen.*
spirit, *s.* Geist, *m.* 3. || (*state*
of mind) Stimmung, *f.* 4.
 || (*high spirits*) Lebensmut, *m.*,
 Frische, *f.*
spite, *s.* Groll, *m.* || **in** — **of**,
prp. trotz.
spoil, *s.* verderben. || (*indulge*)
 verziehen,* verwöhnen.
spotless, *a.* fleckenlos. || (*fig.*)
 makellos.
spring, *v.* springen* (*f.*).
spring, *s.* Quelle, *f.* 4.
spy, *s.* (*mil.*) Spion, *m.* 2.

stage, *s.* Bühne, *f.* 4., Theater, *n.* 1. || — **effect**, Bühnenwirkung, *f.* 4. || — **representation**, Bühnenaufführung, *f.* 4.
stamp, *v.* (*press*) stampfen. || to — **on the mind**, dem Geiste einprägen.
stand, *v.* stehen.* || to — **by**, (*support*) beistehen* (*dat.*).
standard, *s.* Norm, *f.* 4., Maßstab, *m.* 2°. || (*ideal*) Ideal, *n.* 2.
standpoint, *s.* Standpunkt, *m.* 2.
start, *v.* *tr.* (*startle*) erschrecken. || *intr.* (*wince*) erschrecken* (*f.*), zusammenfahren* (*f.*). || (*set out*) aufbrechen* (*f.*), abreisen (*f.*) (nach).
starve, *v.* verhungern.
state, *s.* (*condition*) Zustand, *m.* 2°, Lage, *f.* 4. || (*body politic*) Staat, *m.* 4.
state, *v.* (*assert*) behaupten.
statement, *s.* Darlegung, *f.* 4. || (*assertion*) Angabe, Behauptung, *f.* 4.
statue, *s.* Statue, Bildsäule, *f.* 4.
stay, *s.* Aufenthalt, *m.* 2.
stay, *v.* bleiben* (*f.*), verweilen, sich aufhalten.*
step, *s.* Schritt, *m.* 2. || (*manner of walking*) Schritt, Gang, *m.* 2°. || — **by** —, Schritt für Schritt.
still, *ad.* (*even yet*) noch.
still, *a.* still, ruhig. || — **as death**, totenstill.

stimulate, *v.* reizen. || (*fig.*) anspornen, anregen.
stint, *v.* einschränken, verkürzen.
stir, *v.* (*move*) bewegen. || (*incite*) erregen. || to — **to laughter**, zum Lachen bringen.*
stop, *v.* *tr.* halten,* anhalten.* || *intr.* sich aufhalten,* stehen* bleiben* (*f.*).
storm, *s.* Sturm, *m.* 2°. || (*thunderstorm*) Gewitter, *n.* 1. || — **and stress** (*literature*), Sturm und Drang, *m.* || — **of applause**, Beifallsturm, *m.*
stormy, *a.* stürmisch.
story, *s.* Geschichte, *f.* 4. || (*narrative*) Erzählung, *f.* 4.
straightforward, *a.* (*honest*) ehrlich, gerade, offen.
strange, *a.* fremd. || (*wonderful*) wunderbar, merkwürdig.
stranger, *s.* Fremde, *a.* *as s.*
stream, *s.* Strom, *m.* 2°.
strength, *s.* Stärke, *f.*, Kraft, *f.* 4.
strenuous, *a.* tätig, eifrig. || — **life**, *s.* arbeitsvolles Leben, *n.* 1.
strict, *a.* genau, unbedingt. || (*severe*) streng.
stride, *s.* Schritt, *m.* 2. || to **make rapid** —s, schnell vorwärts kommen* (*f.*), eilen (*f.*).
strike, *v.* schlagen.* || (*hit*) treffen.* || (*impress*) Eindruck machen (*auf, acc.*), auffallen* (*dat.*).
striking, *a.* auffallend.

strive, *v.* (*endeavor*) streben
(*after*, nach), sich bemühen
(*for*, um).

stroke, *s.* Schlag, *m.* 2^o., Streich,
m. 2. || *at a* —, mit einem
Schlage, auf einmal.

strong, *a.* stark, kräftig, tüchtig.
|| (*fig.*) nachdrücklich, gewichtig,
energisch.

structure, *s.* Bau, *m.* (*pl.* Bau-
ten). || (*of a drama*) Auf-
bau, *m.*

struggle, *s.* Kampf, *m.* 2^o.
|| *death* —, Todeskampf, *m.* 2^o.

study, *s.* Studium, *n.* (*pl.*
Studien), Betrachtung, *f.* 4.
|| (*apartment*) Arbeitszimmer,
n. 1.

study, *v.* studieren, erlernen.
|| (*investigate*) durchforschen
(*insep.*), untersuchen (*insep.*).

style, *s.* (*arts*) Stil, *m.* 2.

subject, *s.* (*of a country*) Unter-
tan, *m.* 4. || (*object*) Gegen-
stand, *m.* 2^o. || (*thing treated*
of) Thema, *n.* (*pl.* Themen).
|| — *matter*, Stoff, *m.* 2.

submit, *v.* (*yield*) sich unterwer-
fen* (*insep.*) (*dat.*). || (*refer*)
unterbreiten (*insep.*), vorlegen.

subside, *v.* (*abate*) abnehmen,*
nachlassen.*

succeed, *intr.* (*be successful*)
glücken, gelingen* (*f.*) (*impers.*).
|| *he* — *ed in doing it*, es ge-
lang ihm, das zu tun. || (*of*
persons) Erfolg haben.*

success, *s.* Erfolg, *m.* 2.

successful, *a.* erfolgreich.

successor, *s.* Nachfolger, *m.* 1.

such, *a.* solch. || — *a man*, ein
solcher or so ein Mensch. || —
as, wie; diejenigen, welche.

sudden, *a.* plötzlich, unerwartet.

suffer, *v.* (*bear*) leiden.* || (*per-*
mit) gestatten (*dat.*), lassen.*
|| — *little children to come*
unto me, „Lasset die Kindlein
zu mir kommen.“

suffice, *v.* genügen, hinreichen.

sufficient, *a.* genügend.

suggest, *v.* (*intimate*) andeuten,
erinnern an (*acc.*).

suggestion, *s.* (*proposal*) Vor-
schlag, *m.* 2^o. || (*hint*) An-
deutung, *f.* 4.

suicide, *s.* Selbstmord, *m.* 2.

suit, *v.* passen, recht sein (*dat.*).

summer, *s.* Sommer, *m.* 1.

sun, *s.* Sonne, *f.* 4.

superficial, *a.* oberflächlich.

superhuman, *a.* übermenschlich.

suppress, *v.* unterdrücken (*insep.*).

suppression, *s.* Unterdrückung,
f. 4.

supreme, *a.* höchst.

surpass, *v.* übertreffen* (*insep.*).

surprise, *v.* überraschen (*insep.*),
befremden. || *be* — *ing*, be-
fremdend sein.

surround, *v.* umgeben* (*insep.*),
umringen (*insep.*), einschließen.*

surrounding, *a.* umgebend, um-
liegend.

surroundings, *s.* Umgebung, Umgegend, *f.* 4.

survey, *s.* (act) Besichtigung, *f.* 4. || **to make** —, **to take a** — (of), überblicken (*insep.*).

suspect, *v.* (distrust) mißtrauen (*dat.*).

swarm, *s.* Schwarm, *m.* 2^o.

swear, *v.* schwören.*

Swede, *s.* Schwede, *m.* 4.

swell, *v.* schwellen,* anschwellen.*
swift, *a.* schnell.

Switzerland, *npr.* die Schweiz.

sympathetic, *a.* mitfühlend, teilnehmend, Anteilsvoll.

sympathy, *s.* Mitgefühl, *n.*

system, *s.* System, *n.* 2.

take, *v.* nehmen.* || — **an interest in**, Interesse haben für, sich annehmen* (*gen.*). || **to** — **in**, (*a guest*) aufnehmen.* || **to** — **a path**, einen Weg gehen,* einschlagen.* || **to** — **part**, teilnehmen* (*an, dat.*). || **to** — **place**, stattfinden.* || **to** — **pity on**, Mitleid haben* mit. || **to** — **pride in**, stolz sein auf (*acc.*). || **to** — **prisoner**, gefangen nehmen.* || **to** — **aim**, zielen* nach. || **to** — **up**, ergreifen.* || **to** — **delight in**, Vergnügen finden* (*an, dat.*). || **to** — **the trouble**, sich die Mühe nehmen.*

tale, *s.* (story) Erzählung, *f.* 4.
|| **fairy** —, Märchen, *f.*

talent, *s.* Talent, *n.* 2., Anlage, *f.* 4.

talk, *s.* Gespräch, *n.* 2. || (*rumor*) Gerücht, *n.*

talk, *v.* sprechen.* || **to** — **over**, besprechen.*

tangle, *s.* Verwickelung, *f.* 4.
|| **to be** (all) **in a** —, (ganz) verwirrt sein.

task, *s.* Aufgabe, Arbeit, *f.* 4.

taste, *s.* Geschmack, *m.* || (*inclination*) Neigung, *f.* 4.

Taurian, *s.* Taurier, *m.* 1.

teach, *v.* lehren.

teacher, *s.* Lehrer(in), *m.* 1. (*f.* 4.).

technical, *a.* technisch.

technique, *s.* (arts) Technik, *f.*

tell, *v.* sagen. || (*narrate*) erzählen.

temperament, *s.* Temperament, *n.* 2.

temple, *s.* Tempel, *m.* 1.

tempt, *v.* versuchen, verlocken.

temptation, *s.* Versuchung, *f.* 4.

tend, *v.* (guard) bewachen. || *intr.* (*contribute*) dienen, gereichen, führen (to, zu).

tender, *a.* zart. || (*affectionate*) zärtlich.

term, *s.* (time) Zeitraum, *m.* 2^o, Frist, *f.* || (*expression*) Ausdruck, *m.* 2^o. || **in** — **s of**, als, aus; im Sinne (*gen.*).

terminate, *v.* (end) beendigen.

terrible, *a.* schrecklich, fürchtbar, entsetzlich.

terror, *s.* Schrecken, *m.* 1.

than, *c.* als.

thank, *v.* danken (*dat.*).

that, *pr. and a.* jener, *etc.* || *der*, *etc.* || (*relative*) *der*, *etc.* || *welcher*, *etc.* || *c.* daß, wo.

the, *art.* *der*, *die*, *das*. || — . . . — . . ., je . . ., desto . . .

theater, *s.* Theater, *n.* 1. || **at the** —, *im* —; **to the** —, *in das* —.

their, *pr. and a.* ihr.

theme, *s.* (*topic*) Gegenstand, *m.* 2ⁿ., Stoff, *m.* 2., Thema, *n.* (*pl.* Themen und Themata).

then, *ad. and c.* dann. || (*at that time*) damals.

theoretical, *a.* theoretisch.

theory, *s.* Theorie, *f.* 4.

theology, *s.* Theologie, *f.*

there, *ad.* da, dort.

therefore, *ad.* deshalb, daher, also.

they, *pr.* sie. || (*indef.*) man.

thing, *s.* Ding, *n.* 2., Sache, *f.* 4.

|| **these** —s, *indef. and general*, dies. || **the very** —, gerade das.

think, *v.* denken* (*of, an acc.*).

|| (*believe*) meinen, glauben.

|| (*recollect*) sich erinnern (*of, gen. or an, acc.*). || (*judge*)

halten* (*of, von*). || (*take thought*) nachdenken* (*on, über*

acc.), überlegen (*insep.*).

third, *a.* dritt. || —ly, *ad.* drittens.

this, *a. and pr.* dieser, *etc.* (dies).

thither, *ad.* dahin, dorthin.

thorough, *a.* gründlich, eingehend, absolut, ganz.

though, *c.* obgleich, obgleich, wenn . . . auch. || (*nevertheless*) doch, aber. || **as** —, als ob. || **even** —, selbst wenn.

thought, *s.* Gedanke, *m.* 4. (*of, an acc.*). || (*general*) Denken, *n.*

thousand, *num.* Tausend, *s.*, *n.* 2. || tausend, *a.*

threat, *s.* Drohung, *f.* 4.

threaten, *v.* (*of a person*) drohen (*dat.*), bedrohen. || (*of a thing*) androhen (*dat.*).

three, *num.* drei.

thrill, *v.* aufregen.

throne, *s.* Thron, *m.* 2.

through, *prp.* durch, aus.

throw, *v.* werfen.* || **to** — off, abwerfen.* || (*fig.*) entwerfen.*

Thuringian, *a.* thüringisch.

time, *s.* Zeit, *f.* 4. || (*repetition*) Mal, *n.* 2. || **at the** —,

damals, bei Gelegenheit. || **at**

that —, zu jener Zeit. || **in**

—, zur rechten Zeit, zur Zeit.

|| **at the same** —, gleichzeitig,

zur selben Zeit. || **for the**

first —, zum ersten Mal. || **up**

to the present, **this** —, bis

jetzt. || **for a** —, eine Zeit

lang.

timid, *a.* fürchtig, ängstlich.

tinge, *s.* Farbe, *f.* 4. || (*fig.*)
 Hauch, *m.* 2.
 tired, *a.* müde, ermüdet. || (*fig.*)
 überdrüssig (*of, gen.*).
 to, *prp.* zu, nach, an, auf, in,
 gegen.
 together, *ad.* zusammen.
 too, *ad.* auch, gleichfalls.
 tone, *s.* Ton, *m.* 2".
 topography, *s.* Topographie,
 Ortsbeschreibung, *f.* 4.
 torch, *s.* Fackel, *f.* 4.
 touch, *tr.* berühren. || (*fig.*) rüh-
 ren.
 tour, *s.* Reise, *f.* 4.
 toward, *prp.* zu, nach . . . zu,
 gegen.
 town, *s.* Stadt, *f.* 2".
 trace, *s.* Spur, *f.* 4.
 trace, *v.* (*follow*) verfolgen (*acc.*),
 nachspüren (*dat.*).
 tragedy, *s.* (*theat.*) Tragödie,
f. 4., Trauerspiel, *n.* 2.
 tragic, *a.* tragisch.
 train, *v.* erziehen* (*to, zu*), aus-
 bilden (*für, acc.*).
 traitor, *s.* Verräter, *m.* 1.
 transcendent, *a.* (*supreme*) vor-
 trefflich. || (*with measure*)
 höchst.
 transfer, *v.* (*one's business*) ver-
 legen (*to, nach*). || (*a person*)
 versetzen (*to, nach*).
 transform, *v.* umformen.
 transformation, *s.* Verwand-
 lung, *f.* 4., (*fig.*) Wandlung,
f. 4.

translate, *v.* übersetzen (*insep.*).
 translation, *s.* Übersetzung, *f.* 4.
 travel, *v.* reisen (*!*) (*nach*).
 traveler, *s.* Reisende, *a.* *as s.*
 treachery, *s.* Verräterei, Treu-
 losigkeit, *f.* 4.
 treat, *v.* behandeln.
 trend, *s.* Richtung, *f.* 4., Nei-
 gung, *f.* 4.
 trite, *a.* abgedroschen.
 triumph, *s.* Triumph, *m.* 2.
 triumph, *v.* triumphieren (*over*,
 über *acc.*).
 triumphant, *a.* triumphierend
 (*over, über acc.*).
 trivial, *a.* unbedeutend.
 troop, *s.* Truppe, *f.* 4.
 trouble, *s.* Unglück, *n.* || (*worry*)
 Sorge, *f.* 4. || (*labor*) Mühe,
f. 4. || to take —, the — to,
 sich (*dat.*) Mühe geben, sich
 (*dat.*) die Mühe nehmen (*zu*).
 trouble, *v.* stören, belästigen.
 true, *a.* wahr. || (*faithful*) treu.
 trust, *v.* vertrauen (*dat.*), glau-
 ben (*an, acc.*). || to — to,
 sich verlassen* auf (*acc.*).
 trustworthy, *a.* vertrauenswür-
 dig, zuverlässig.
 truth, *s.* Wahrheit, *f.* 4. || —
 to life, Lebenswahrheit, *f.* 4.
 truthfulness, *s.* Wahrhaftigkeit.
 || Wahrheitsliebe, *f.*
 try, *v.* versuchen. || (*strive*) fire-
 ben, trachten (*for, nach*), sich
 anstrengen, sich bemühen.
 Turk, *npr.* Türke, *m.* 4.

turn, *s.* (*revolution*) Umdrehung, *f.* 4., Wendung, *f.* 4.

turn, *v.* drehen, wenden* zu (*dat.*). || to be —ed from, sich abbringen* lassen* von. || (*transform*) verwandeln (*into*, *to*, *in acc.*). || to — on, upon, (*depend on*) abhängen* von, beruhen auf. || to — from one's doors, von der Türe weisen.*

two, *num.* zwei.

type, *s.* Art, *f.* 4., Typus, *n.* (*pl.* Typen), Stufe, *f.* 4.

tyranny, *s.* Tyrannei, *f.* 4.

tyrant, *s.* Tyrann, *m.* 4.

ultimate, *a.* letzt.

unable, *a.* unfähig, außerstande.

unaccustomed, *a.* ungewohnt (*to*, *gen.* or *an*, *acc.*).

unavenged, *a.* ungerächt.

unaware, *a.*, to be — of, nicht wissen*, nicht bemerken (*acc.*), sich unbewußt sein (*gen.*).

unceasing, *a.* unaufhörlich.

unconscious, *a.* unbewußt, unwissenschaftlich.

unconstrained, *a.* ungezwungen.

underlie, *v.* (*fig.*) zugrunde liegen* (*dat.*).

understand, *v.* verstehen.*

understanding, *s.* Verstand, *m.*, Verständnis, *n.* 2. || (*agreement*) Einverständnis, *n.* 2.

undertake, *v.* unternehmen* (*insep.*).

undisciplined, *a.* undiszipliniert, zuchtlos.

undramatic, *a.* undramatisch.

uneasy, *a.* (*uncomfortable*) unbehaglich. || (*anxious*) unruhig, ängstlich.

uneducated, *a.* ungebildet.

unequal, *a.* ungleich.

unerring, *a.* unfehlbar, untrüglich.

unfaithful, *a.* untreu, treulos.

unfavorable, *a.* ungünstig.

unfortunate, *a.* unglücklich. || —ly, *ad.* leider, unglücklicherweise.

ungrateful, *a.* undankbar.

unhappy, *a.* unglücklich. || —ly, *ad.* unglücklicherweise.

uniform, *s.* Uniform, *f.* 4.

unimpressive, *a.* nicht eindruckend, nicht auffallend.

unintentional, *a.* unbeabsichtigt.

unity, *s.* Einheit, *f.* 4.

universal, *a.* allgemein, Welt- (*in comp.*).

university, *s.* Universität, *f.* 4. || at the —, auf der —.

unjust, *a.* ungerecht.

unknown, *a.* unbekannt.

unless, *c.* wenn nicht, ausgenommen wenn, es sei denn daß.

unmask, *v.* (*fig.*) entlarven.

unnecessary, *a.* unnötig. || —ly, *ad.* unnötigerweise.

unparalleled, *a.* unvergleichlich, beispiellos.

unreality, *s.* Unwirklichkeit, *f.* 4.

unrest, *s.* Unruhe, *f.* 4.

unrestrained, *a.* zügellos.

unsatisfactory, *a.* unbefriedigt, ungenügend.

unseen, *a.* (*invisible*) unsichtbar.

unsettled, *a.* (*hesitating*) unentschieden.

unsurpassed, *a.* unübertroffen.

until, *prp. and c.* bis. || *not* —, erst als, erst wenn.

unusual, *a.* ungewöhnlich.

unveil, *v.* enthüllen.

unwept, *a.* unbeweint.

unwilling, *a.* abgeneigt. || *to be* — *to*, nicht wollen.

upheaval, *s.* Umwälzung, *f.* 4.

upon, *prp.* auf. || — *his return*, bei seiner Rückkehr.

urgent, *a.* bringend.

usually, *a.* gewöhnlich.

use, *s.* Gebrauch, *m.* 2^o., Anwendung, *f.* 4. || *to make* (*good*) — *of*, (*gut*) gebrauchen, benutzen (*acc.*).

utter, *v.* (*speak*) äußern. || (*pronounce*) aussprechen,* ausstoßen.*

utterance, *s.* (*words*) Äußerung, *f.* 4.

vain, *a.* eitel. || (*useless*) vergeblich. || *in* —, vergebens, umsonst.

value, *s.* Wert, *m.* 2.

vanity, *s.* Eitelkeit, *f.* 4. || (*emptiness*) Nichtigkeit, *f.* 4.

vehicle, *s.* Fahrzeug, *n.* 2. || (*fig.*) Ausdruck, *m.* 2^o.

vengeance, *s.* Rache, *f.*

vengeful, *a.* rachsüchtig.

venture, *v.* wagen. || *to* — (*up*)on, es versuchen mit, sich einlassen* auf (*acc.*).

verify, *v.* feststellen. || (*test*) prüfen.

verse, *s.* Vers, *m.* 2., Strophe, *f.* 4., gebundene Rede, *f.*

very, *a.* wahr(haft), wirklich, echt. || —, *ad.* sehr. || — *much*, sehr. || *the* — *same day*, am selben Tage. || *the* — *thing*, gerade das (richtige).

Vesuvius, *npr.* der Befuv.

vice, *s.* Laster, *n.* 1.

victim, *s.* Opfer, *n.* 1.

victorious, *a.* siegreich.

view, *s.* (*range of vision*) Auge, *n.* 4. || (*way of thinking*) Ansicht, *f.* 4., Meinung, *f.* 4. || *point of* —, Gesichtspunkt, Standpunkt, *m.* 2.

vigor, *s.* Stärke, *f.* 4., Kraft, *f.* 2^o.

violation, *s.* Verletzung, *f.* 4.

violence, *s.* Gewalt, *f.* || *do* — *to*, Gewalt antun* (*dat.*).

violent, *a.* heftig, gewalttätig.

virtue, *s.* Tugend, *f.* 4.

visible, *a.* sichtbar. || (*manifest*) augenscheinlich, offenbar.

visit, *s.* Besuch, *m.* 2.

- visit, *v.* besuchen.
 vivid, *a.* lebhaft.
 vocation, *s.* (occupation) Beruf, *m.* 2.
 walk, *v.* (zu Fuß) gehen* (*f.*),
 lustwandeln (*f.*), spazieren
 gehen* (*f.*).
 want, *v.* (be without) Mangel
 haben* an (*dat.*). || (require)
 brauchen, bedürfen* (*gen.*).
 || (desire) verlangen, wünschen,
 wollen.
 war, *s.* Krieg, *m.* 2. || the
 seven years' —, der sieben-
 jährige Krieg.
 warfare, *s.* Krieg, *m.* 2.
 warm, *a.* warm. || (*fig.*) enthu-
 siastisch.
 warning, *s.* Warnung, *f.* 4.
 warrant, *s.* Befugnis, *f.* 2.
 || death—, Todesurteil, *n.* 2.
 watch, *v.* (observe) beobachten,
 bewachen, hüten.
 water, *s.* Wasser, *n.* 1".
 wave, *s.* Welle, *f.* 4.
 way, *s.* Weg, *m.* 2., Straße, *f.* 4.
 || (manner) Art, Weise, *f.* 4.
 || in this —, auf diese Weise.
 || by — of, über. || in no —,
 keineswegs. || on the —, un-
 termwegs. || — out, Ausweg,
m. 2. || to take one's — (to),
 sich begeben* (nach).
 we, *pr.* wir.
 weakness, *s.* Schwäche, *f.* 4.
 wealth, *s.* Reichtum, *m.* 3",
 Wohlstand, *m.* 2".
 wean, *v.* (*fig.*) abbringen* (from,
 von).
 wear, *v.* tragen.*
 wearer, *s.* Träger, *m.* 1.
 wedding, *s.* Hochzeit, *f.* 4. || —
 day, Hochzeitstag, *m.* 2.
 week, *s.* Woche, *f.* 4.
 weight, *s.* Gewicht, *n.* 2.
 welcome, *a.* willkommen.
 welcome, *v.* bewillkommen, mit
 Freude(n) begrüßen.
 welfare, *s.* Wohlfahrt, *f.* 4.,
 Wohlergehen, *n.* 1.
 well, *ad.* gut, wohl. || —
 known, *a.* wohlbekannt.
 what, *pr.* was. || (what kind
 of) was für (ein). || *a.* and
pr. (which) welcher.
 when, *ad.* (interrog.) wann. || *c.*
 (indef. or future) wenn.
 || (past) als.
 where, *ad.* wo, wohin.
 whereas, *c.* während sonst.
 whether, *c.* ob. || — . . . or . . .,
 ob . . . oder ob.
 which, *a.* and *pr.* welcher. || —
 one, welcher.
 while, *s.* Weile, Zeit, *f.* 4
 || a little — before, kurz
 vorher.
 while, *c.* während.
 who, *pr.* (rel.) welcher, der. || (in-
 terrog.) wer.
 whoever, *pr.* wer, wer auch (im-
 mer), jeder der.

whole, *s.* das Ganze, *a. as s.*

|| *as a* —, im (großen) ganzen.

wicked, *a.* schlecht, schlimm.

wide, *a.* weit. || (*broad*) breit, umfassend.

widow, *s.* Witwe, *f.* 4.

wife, *s.* Frau, Gattin, *f.* 4.

will, *s.* Wille, *m.* (-ens), Verlangen, *n.* 1. || ill —, Unbel-mollen, *n.* 1.

willing, *a.* willig, gern.

wing, *s.* Flügel, *m.* 1. || lend — *s.* to, beflügeln.

winter, *s.* Winter, *m.* 1.

wise, *a.* weise, vernünftig.

wish, *s.* Wunsch, *m.* 2ⁿ.

wish, *v.* wünschen. || (*desire*) verlangen (for, nach).

witch, *s.* Hexe, *f.* 4.

with, *prp.* mit, durch.

withal, *ad.* zugleich.

withdraw, *v.* zurückziehen.* || *intr.* sich zurückziehen.*

without, *prp.* (*not with*) ohne.

witness, *s.* (*person*) Zeuge, *m.* 4.

witness, *v.* (*an action*) Zeuge sein* (*f.*) von, zugegen sein* (*f.*) bei.

wolf, *s.* Wolf, *m.* 2ⁿ.

woman, *s.* Weib, *n.* 3., Frau, *f.* 4.

womanhood, *s.* Weiblichkeit, *f.*

wood, *s.* Holz, *n.* 3ⁿ. || (*forest*) Wald, *m.* 3ⁿ.

work, *s.* Arbeit, *f.* 4., Werk, *n.* 2.

|| — of art, Kunstwerk.

work, *v.* arbeiten (*at*, *an dat.*).

world, *s.* Welt, *f.* 4.

worst, *a.* schlechtest, schlimmst.

worst, *v.* überwältigen (*insep.*), besiegen.

worthy, *a.* wertvoll. || *to deem* —, würbigen (*of, gen.*).

wound, *s.* Wunde, *f.* 4.

wrath, *s.* Zorn, Grimm, *m.* 2.

wreck, *v.* scheitern. || (*fig.*) vernichten.

wretch, *s.* Elende, *a. as s.*

write, *v.* schreiben.* || (*compose*) verfassen, dichten.

year, *s.* Jahr, *n.* 2.

yet, *ad. and c.* noch. || (*still*) (immer) noch. || (*nevertheless*) aber, doch. || (*already*) schon.

yield, *v.* sich hingeben* (*dat.*).

young, *a.* jung. || *coll. s.* die Jugend.

youth, *s.* Jugend, *f.* || (*young man*) Jüngling, *m.* 2., junger Mann, *m.* 3ⁿ.

youthful, *a.* jung, jugendlich.

GERMAN DECLENSIONAL ENDINGS

SET I		SET II		SET III		SET IV		SET V		SET VI												
ADJECTIVE		ARTICLE		ADJECTIVE		POSSESSIVES		ADJECTIVE		NOUN												
M.	F. N.	M.	F. N.	M.	F. N.	M.	F. N.	M.	F. N.	1	2	3	4									
SINGULAR	N. er e eß	der die daß	e e e	e e e	en en en	— e —	eß er eß	er e eß	en en en	eß (s)	en	en	Feminine nouns never take these endings.									
	G. eß (en) er eß (en)	des der daß	en en en																			
	D. em er em	dem der dem	en en en																			
	A. en e eß	den die daß	en e e																			
PLURAL	N. e	die	en	en	en	e	en	en	en	— e	er	en										
	G. er	der	en																			
	D. en	den	en																			
	A. e	die	en																			
Adjectives have above endings if no word of Group I or Group II precedes. All nominal adjectives except possessives take these endings. Adjectives take above endings if preceded by any of the following words: ber, lieber, jener, jeber, bejener, leglicher, alter, mander, jolder, melger, amber; viele, beilige, einige, etliche, mehrere. Adjectives take above endings if preceded by any of the following words: ber, lieber, jener, jeber, bejener, leglicher, alter, mander, jolder, melger, amber; viele, beilige, einige, etliche, mehrere. All possessive adjectives and en and tein take these endings. Adjectives take above endings if preceded by any of the following words: ein, tein, mein, bein, jein, unier, euer, ihr, ihr.																						
											Only a few unlaute.											
											Stem vowel unlaute in most words.											
											Stem vowel always unlaute.											

PREPOSITIONS

PREPOSITIONS GOVERNING THE GENITIVE:

anstatt, statt <i>instead of</i>	oberhalb <i>above</i>
außerhalb <i>without, outside (of)</i>	trotz <i>in spite of</i>
diesseits <i>on this side of</i>	um . . . willen <i>for the sake of</i>
halber <i>for the sake of</i>	ungeachtet <i>notwithstanding</i>
innerhalb <i>within, inside (of)</i>	unterhalb <i>below</i>
jenseits <i>on the further side of,</i> <i>beyond</i>	unweit <i>not far from</i>
kraft <i>by virtue of</i>	vermöge <i>by dint of</i>
längs <i>along</i>	während <i>during</i>
laut <i>according to</i>	wegen <i>on account of</i>
mittels <i>by means of</i>	zufolge <i>in consequence of</i>

PREPOSITIONS GOVERNING THE DATIVE:

aus <i>out of</i>	mit <i>with</i>	nebst <i>along with</i>
außer <i>besides</i>	nach <i>after, to</i>	ob <i>above</i>
bei <i>by, at</i>	nächst <i>next to</i>	samt <i>along with</i>
binnen <i>within</i>		seit <i>since</i>
entgegen <i>against</i>		von <i>of, from</i>
gegenüber <i>opposite</i>		zu <i>to</i>
gemäß <i>in accordance with</i>		zuletzt <i>contrary to</i>

PREPOSITIONS GOVERNING THE ACCUSATIVE:

bis <i>till, unto</i>	gegen <i>against</i>	um <i>about, round</i>
durch <i>through</i>	ohne <i>without</i>	wider <i>against</i>
für <i>for</i>	sonder <i>without</i>	

PREPOSITIONS GOVERNING THE DATIVE OR ACCUSATIVE:

an <i>on, at</i>	in <i>in, into</i>	unter <i>among, under</i>
auf <i>on, upon, up</i>	neben <i>beside</i>	vor <i>before</i>
hinter <i>behind</i>	über <i>above, over</i>	zwischen <i>between</i>

These take the dative in answer to the questions *where?* or *when?*, the accusative in answer to the questions *whither?* or *how long?*

LIST OF OLD (OR STRONG) AND IRREGULAR VERBS

Explanations. — In the following table are given the principal parts of all the verbs of the Old conjugation, together with the preterit (imperfect) subjunctive; also the second and third singular indicative present and the second singular imperative, whenever these are otherwise formed than they would be in the New (or Weak) conjugation. Forms given in full-faced type (thus, *gebāden*) are those which are alone in use; for those in ordinary type (thus, *bādſt, bādſt*) the more regular forms, or those made after the manner of the New conjugation, are also allowed.

No verb is given in the List as a compound. If found only in composition, hyphens are prefixed to all its forms, and an added note gives its compounds.

Infinitive.	pres'tind.sing.	pret. ind.	pret. subj.	imper.	past part.
Bāden , 'bake' often of New participle.	bādſt, bādſt	būf	būſe	—	gebāden
-bāren only in gebāren,	-bierſt, -biert	-bār	-bāre	-bier	-bōren
Beißen , 'bite'	—	biff	biffe	—	gebiffen
Bergen , 'hide'	birgſt, birgt	barg	bārgē	birg	geborgen
Biegen , 'bend'	—	bog	būge	—	gebogen
Bieten , 'offer'	—	bot	būte	—	gebōten
Binden , 'bind'	—	band	bānde	—	gebunden
Bitten , 'beg'	—	bat	bāte	—	gebeten
Blafen , 'blow'	blāſeſt, blāſt	blies	blieſe	—	geblāſen
Bleiben , 'remain'	—	blieb	bliebe	—	geblieben
Bleichen , 'bleach'	—	blieh	bliehe	—	gebliehen
as intransitive, of either conj.; as transitive, of New only.	of either conj.; as transitive, of New only.				
Braten , 'roast'	bratſt, bratet	briet	briete	—	gebraten
Brechen , 'break'	brichſt, bricht	brach	brāche	brich	gebrochen
Brennen , 'burn'	—	brannte	brennte	—	gebrannt
Bringen , 'bring'	—	brāchte	brāchte	—	gebracht
-beißen obsolete except in gebeißen, 'thrive.'	—	-bieh	-biehe	—	-biehen

190 LIST OF OLD AND IRREGULAR VERBS

Infinitive.	pres't ind. sing.	pret. ind.	pret. subj.	imper.	past part.
Denken, 'think'	— —	dachte	dächte	—	gedacht
-berben	-birbst, -birbt	-barb	-bärbe	-birb	-dorben
			-dürbe		
only in verderben, 'perish'; which, as transitive, 'destroy,' is of New conj.					
Dreschen, 'thresh'	drischest, drischt	drosch	drösche	drisch	gedroschen
-drischen	— —	-droß	-drösse	—	-dröffen
only in verdrießen, 'vex.'					
Dringen, 'press'	— —	drang	dränge	—	gedrungen
Dürfen, 'be permitted'	darfst, darf	durfte	dürfte	wanting	gedurft
Essen, 'eat'	isst, ißt	aß	äße	iß	gegessen
Fahren, 'go'	fährt, fährt	fuhr	führe	—	gefahren
Fallen, 'fall'	fällt, fällt	fiel	fiele	—	gefallen
Fangen, 'catch'	fängt, fängt	fang	fänge	—	gefangen
Kechten, 'fight'	sichst, sich	socht	süchte	sich	gefochten
-fehlen	-siehst, -sieht	-sahl	-sähe	-sieh	-sohlen
only in befehlen, 'command,' empfehlen, 'commend.'					
Finden, 'find'	— —	fand	fände	—	gefunden
Flechten, 'twine'	flechtst, flecht	flocht	flochte	flecht	geflochten
Fliegen, 'fly'	— —	flog	floge	—	geflogen
Flieden, 'flee'	— —	floh	flohe	—	geflohen
Flieden, 'flow'	— —	floss	flosse	—	geflossen
Fressen, 'devour'	frisst, frisst	fraß	fräße	friss	gefressen
Frieren, 'freeze'	— —	fror	fröre	—	gefroren
Gähren, 'ferment'	— —	gohr	göhre	—	gegohren
Geben, 'give'	gibst, gibt	gab	gäbe	gib	gegeben
Gehen, 'go'	— —	ging	ginge	—	gegangen
Gelten, 'be worth'	giltst, gilt	galt	gälte	gilt	gegolten
-gessen	-gissest, -gist	-gaß	-gäße	-giss	-gessen
only in vergessen, 'forget.'					
Gießen, 'pour'	— —	goß	güsse	—	gegossen
-ginnen	— —	-gann	-gänne	—	-gonnen
only in beginnen, 'begin.'					
Gleichen, 'resemble'	— —	glich	gliche	—	geglichen
Gleiten, 'glide'	— —	glitt	glitte	—	geglichen
Glimmen, 'gleam'	— —	glomm	glömmte	—	geglommen
Graben, 'dig'	gräbst, gräbt	grub	grübe	—	gegraben
Greifen, 'gripe'	— —	griff	griffe	—	gegriffen
haben, 'have'	hast, hat	hatte	hätte	—	gehabt
Halten, 'hold'	hältst, hält	hielt	hielte	—	gehalten
Hangen, 'hang'	hängst, hängt	hing	hinge	—	gehangen
Hauen, 'hew'	— —	hieb	hiebe	—	gehauen
Heben, 'raise'	— —	hob	höbe	—	gehoben

LIST OF OLD AND IRREGULAR VERBS 191

Infinitive.	pres't ind. sing.	pret. ind.	pret. subj.	imper.	past part.
Reißen, 'call'	— — —	hieß	hiesse	—	geheißen
Helfen, 'help'	hilfst, hilfst	half	hülfe	hilf	geholfen
Kennten, 'know'	— — —	kante	kante	—	gekannt
Klimmen, 'climb'	— — —	klimm	klimme	—	geklimmen
Klingen, 'sound'	— — —	klang	klänge	—	geklingen
Kommen, 'come'	— — —	kam	käme	—	gekommen
Können, 'can'	kannst, kann	konnte	könnte	wanting	gekonnt
Kriechen, 'creep'	— — —	kroch	kriech	—	gekrochen
Küren, 'choose'	— — —	lor	löre	—	geforen
Laden, 'load'	lädst, lädt	lud	lücke	—	geladen
Lassen, 'let'	lässest, läßt	ließ	liesse	—	gelassen
Laufen, 'run'	läufst, läuft	lief	liesse	—	gelaufen
Leiden, 'suffer'	— — —	litt	litte	—	gelitten
Leihen, 'lend'	— — —	lieh	liesse	—	geliehen
Lesen, 'read'	liesest, liest	las	läse	lies	gelesen
Liegen, 'lie'	— — —	lag	läge	—	gelegen
-lieren	— — —	-lor	-löre	—	-loren
only in verlieren, 'lose.'	— — —	—	—	—	—
-lingen	— — —	-lang	-länge	—	-lungen
only in gelingen, 'succeed,'	— — —	—	—	—	—
person only.	— — —	—	—	—	—
Löschen, 'extin-	löschest, löschst	lösch	lösche	lös	gelöscht
guish,	— — —	—	—	—	—
the forms of New conj. preferably limited to transitive meaning.	— — —	—	—	—	—
Lügen, 'lie'	— — —	log	lüge	—	gelogen
Leiden, 'shun'	— — —	mied	miede	—	gemieden
Messen, 'measure'	mißest, mißt	maß	maße	miß	gemessen
Mögen, 'may'	magst, mag	mochte	möchte	wanting	gemocht
Müssen, 'must'	mußt, muß	mußte	müßte	wanting	gemußt
Nehmen, 'take'	nimmst, nimmt	nahm	nähme	nimm	genommen
Nennen, 'name'	— — —	nannte	nennte	—	genannt
-nesen	— — —	-nas	-nase	—	-nesen
only in genesen, 'recover, get well.'	— — —	—	—	—	—
-nießen	— — —	-noß	-nöße	—	-nossen
obsolete, except in genießen, 'enjoy.'	— — —	—	—	—	—
Pfeifen, 'whistle'	— — —	pfiß	pfiße	—	gepfeffen
Preisen, 'praise'	— — —	pries	priefe	—	gepriesen
Quellen, 'gush'	quillst, quillt	quoll	quölle	quill	gequollen
Raten, 'advise'	rätst, rät	riet	riete	—	geraten
Reiben, 'rub'	— — —	rieb	riebe	—	gerieben
Reißen, 'tear'	— — —	riß	risse	—	gerissen
Reiten, 'ride'	— — —	ritt	ritte	—	geritten
Rennen, 'run'	— — —	rannte	rennte	—	gerannt
Reichen, 'smell'	— — —	roch	röche	—	gerochen
Ringen, 'wring'	— — —	rang	ränge	—	gerungen

192 LIST OF OLD AND IRREGULAR VERBS

Infinitive.	pres't ind. sing.	pret. ind.	pret. subj.	imper.	past part.
Rinnen , 'run'	—	—	raun	ränne	geronnen
Rufen , 'call'	—	—	rief	riefe	gerufen
Schaffen , 'create'	—	—	schuf	schüfe	geschaffen
generally of New conj. when meaning 'be busy,' or 'procure.'					
Schallen , 'sound'	—	—	scholl	schölle	geschollen
-schehen	—	-scheht	-schah	-schähe	-schehen
only in geschēhen, 'happen'; used in third person alone.					
Scheiden , 'part'	—	—	schieb	schiebe	geschieden
Scheinen , 'appear'	—	—	schiene	schiene	geschienen
Schelten , 'scold'	schiltst, schilt	schalt	schälte	schilt	gescholten
Schieben , 'shove'	—	—	schoß	schoße	geschoben
Schießen , 'shoot'	—	—	schoß	schoße	geschossen
Schlafen , 'sleep'	schläfst, schläft	schlaf	schlief	schliefe	geschlafen
Schlagen , 'strike'	schlägst, schlägt	schlag	schläge	—	geschlagen
Schleichen , 'sneak'	—	—	schlich	schliche	geschlichen
Schließen , 'shut'	—	—	schloß	schlosse	geschlossen
Schlingen , 'sling'	—	—	schlang	schlänge	geschlungen
Schmelzen , 'melt'	schmilzt, schmilzt	schmolz	schmolze	schmilz	geschmolzen
Schneiden , 'cut'	—	—	schnitt	schnitte	geschnitten
Schrecken , 'be afraid'	schrickst, schrickt	schrak	schrücke	schrick	geschrocken
of New conj. as transitive, 'frighten.'					
Schreiben , 'write'	—	—	schrieb	schriebe	geschrieben
Schreien , 'cry'	—	—	schrie	schrie	geschrien
Schreiten , 'stride'	—	—	schritt	schrifte	geschritten
Schweigen , 'be silent'	—	—	schwieg	schwiese	geschwiegen
Schwellen , 'swell'	schwillst, schwillt	schwoll	schwölle	schwill	geschwollen
of New conj. as transitive.					
Schwimmen , 'swim'	—	—	schwamm	schwämme	geschwommen
Schwinden , 'vanish'	—	—	schwand	schwände	geschwunden
Schwingen , 'swing'	—	—	schwang	schwänge	geschwungen
Schwören , 'swear'	—	—	schwor	schwöre	geschworen

LIST OF OLD AND IRREGULAR VERBS 193

Infinitive.	pres't ind. sing.	pret. ind.	pret. subj.	imper.	past part.
Sehen, 'see'	siehst, sieht	sah	sähe	sich	gesehen
Sein, 'be'	bin, bist, ist 2c.	war	wäre	sei	gewesen
Senden, 'send'	— — —	sandte sendete	sendete	—	gesandt
Sieden, 'boil'	— — —	sott	siedete	—	gekott
Singen, 'sing'	— — —	sang	sänge	—	gesungen
Sinken, 'sink'	— — —	sank	sänke	—	gesunken
Sinnen, 'think'	— — —	sann	sänne	—	gesonnen
Sitzen, 'sit'	— — —	sah	sähe	—	gesessen
Sollen, 'shall'	sollst, soll	sollte	sollte	want'g	gesollt
Spinnen, 'spin'	— — —	spann	spänne	—	gesponnen
Sprechen, 'speak'	sprichst, spricht	sprach	spräche	sprich	gesprachen
Sprossen, 'sprout'	— — —	sproß	sprosse	—	gesprossen
Springen, 'spring'	— — —	sprang	spränge	—	gesprungen
Stechen, 'prick'	stichst, sticht	stach	stäche	stich	gestochen
Stehen, 'stand'	— — —	stand	stünde	—	gestanden
Stehlen, 'steal'	stiehst, stiehlt	stahl	stähle	stiehl	gestohlen
Steigen, 'ascend'	— — —	stieg	stiege	—	gestiegen
Sterben, 'die'	stirbst, stirbt	starb	stärbe	stirb	gestorben
Stoßen, 'push'	stößest, stößt	stieß	stieße	—	gestoßen
Streichen, 'stroke'	— — —	strich	striche	—	gestrichen
Streiten, 'strive'	— — —	tritt	stritte	—	gestritten
Tragen, 'carry'	trägst, trägt	trug	trüge	—	getragen
Treffen, 'hit'	triffst, trifft	traf	träfe	triff	getroffen
Treiben, 'drive'	— — —	trieb	triebe	—	getrieben
Treten, 'tread'	trittst, tritt	trat	träte	tritt	getreten
Trinken, 'drink'	— — —	trank	tränke	—	getrunken
Trügen, 'deceive'	— — —	trog	trüge	—	getrogen
Tun, 'do'	— — —	tat	täte	—	getan
Wachsen, 'grow'	wächstest, wächst	wuchs	wüchse	—	gewachsen
Wägen, 'weigh'	— — —	wog	wäge	—	gewogen
Waschen, 'wash'	wäschest, wäscht	wusch	wüsch	—	gewaschen
Weben, 'weave'	— — —	wob	wöbe	—	gewoben
Weichen, 'yield'	— — —	wich	wiche	—	gewichen
Weisen, 'show'	— — —	wies	wiese	—	gewiesen
Wenden, 'turn'	— — —	wandte wendete	wendete	—	gewandt gewendet
Werben, 'sue'	wirbst, wirbt	warb	wärbe	wirb	geworben

194 LIST OF OLD AND IRREGULAR VERBS

Infinitive.	pres't ind. sing.	pret. ind.	pret. subj.	imper.	past part.
Werden , 'be- come'	wirft, wird	ward	würde	—	geworden
Werfen , 'throw'	wirft, wirft	warf	würfe	wirf	geworfen
Wiegen , 'weigh'	— —	wog	wäge	—	gewogen
Winden , 'wind'	— —	wand	wände	—	gewunden
Wissen , 'know'	weist, weiß	wußte	wüßte	wisse	gewußt
Wollen , 'will'	willst, will	wollte	—	—	gewollt
Zeihen , 'impute'	— —	zieh	—	—	geziehen
verzeihen more common.	— —	—	—	—	—
Ziehen , 'pull'	— —	zog	zöge	—	gezogen
Zwingen , 'force'	— —	zwang	zwänge	—	gezwungen

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